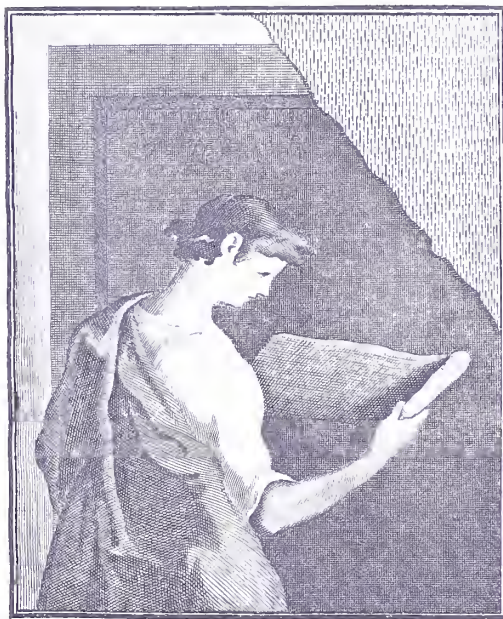




# F. WHEATLEY, R.A.

BY  
W. ROBERTS.

"Connoisseur" Extra Number.



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**Francis Wheatley, R.A.**







FRANCIS WHEATLEY, R.A.

*From the painting by himself in  
the National Portrait Gallery  
(15 in. x 12½ in.)*

# F. WHEATLEY, R.A.

## His Life and Works

With a Catalogue of His Engraved Pictures,

By

**W. Roberts**

*(Joint Author of "Romney," "John Hoppner," &c.)*



LONDON :

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THE MINIATURE (MRS. WHEATLEY)  
*From a Drawing by Francis Wheatley, R.A., in the British Museum*  
*Engraved by R. Stanier*



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Painted by F. Wheatley, R.A.

Engraved by J. Schiavonetti

Milk below Mards *Qui veut du lait il est tout chaud*  
 Second plate of the Cries of London *London Pub. as the Act Directs July 2. 1773 by C. Knight & Co. N° 35 Pall Mall* *Seconde planche des Cries de Londres*

## FRANCIS WHEATLEY, R.A.

### I.—EARLY LIFE.

VERY many artists, in common with so many people in other ranks of life, owe their posthumous fame to some particular incident in their careers. They become associated for all time with some special personal event. Romney is known as the painter of Lady Hamilton, Gibbon inevitably suggests the decline and fall of the Roman Empire, Cruden is almost synonymous with Concordance, and how is it possible to think of Dr. Johnson without Boswell? Francis Wheatley, R.A., is now chiefly remembered as the artist of "The Cries of London"; and, apart from print collectors and dealers, probably few, even of those who have made a special study of English art, could name off-hand half a dozen of his works other than the "Cries." And yet his career as an artist was neither brief nor unprolific. A constant exhibitor at the Society of Artists, at the Royal Academy and elsewhere from 1765 to 1801—a period of 36 years—his works, when engraved, enjoyed an immediate and widespread popularity. In respect to numbers and popularity, prints after his works are probably second only to those of George Morland. The engravings after these two artists must have been the chief pictorial decorations of the homes of the less wealthy classes of English folk during the last quarter of the 18th and the earlier part of the 19th century—until, indeed, the tasteless horrors of the early Victorian period crowded the Wheatleys and Morlands to the bedrooms, the garrets, or—best fate of all—to the portfolios. Having regard to the enormous quantity and variety of his work, it seems strange that Wheatley has never attracted much attention from writers on art. Morland had scarcely been dead a year when four or five substantial biographies of him appeared, and at the present time Morland books form quite an imposing array on the shelves of an art library. Beyond two notices in *The Gentleman's Magazine*, which have served as the source of subsequent biographies, Wheatley has been left severely alone.

Wheatley was by no means a recluse or an anchorite. He was, says the writer of the notice mentioned above, "a very personable man, fond of dress, and polite in his manners, which made him a great favourite"; and "Mrs. W. is a very handsome woman," continues his biographer with a charming *naïveté*. Of his early career very few particulars have come down to us. He was the son of a master tailor, and was born in 1747, in Wild Court, Covent Garden, where doubtless his father's business was situated. Wild Court, according to Elmes' "Topographical Dictionary of London," 1831, was not in Covent Garden, but in Clare Market, "about twelve houses on the left-hand side of Great Wild Street, going from Great Queen Street." Great Wild Street, according to the same authority, was "the first turning on the right-hand side of Great Queen Street, going from Drury Lane," and Little Wild Street "is the second turning on the left-hand side." All these courts have long since been swept away; but in

Wheatley's time they were, if not exactly aristocratic quarters, at least good residential and business parts. Wild (or Weld) Court commemorated the site of the handsome residence in the latter part of the 17th century of Mr. Humphrey Weld, of the ancient family of Lulworth Castle, Dorsetshire.

Wheatley's father appears to have encouraged the youth in his artistic bent, and sent him to Shipley's Drawing School for a course of lessons. William Shipley (1714-1803), it may be mentioned, was the originator of the Society of Arts, and the founder of the famous St. Martin's Academy, better known in the early days as "Shipley's School," where so many artists of the latter part of the 18th century received their training. Francis Wheatley was one of these, and he appears to have made rapid progress. The following entries, extracted from the archives of the Society of Arts by the well-known author and former assistant secretary of that institution, Mr. Henry B. Wheatley, F.S.A., will be read with interest, seeing that they are now printed for the first time :—

- 1762. Premium for Academy Figures—first share to Francis Wheatley, pupil of Mr. Wilson.
- 1763. Premium of 7 guineas for Historical Painting, to Francis Wheatley. Abroad.
- 1767. Premium for Views from Nature—2nd share to Francis Wheatley. In Ireland. Subject unknown.

From the first of these entries it will be seen that Wheatley was a pupil of "Mr. Wilson," who was doubtless none other than Richard Wilson, one of the original members of the Royal Academy, and perhaps the greatest landscape painter of the Early English school. To him it may be assumed that Wheatley owed much of his excellence in landscape painting, in which, as Redgrave tells us, he evinced "considerable taste." In 1769 Wheatley was studying in the Royal Academy School, to which he was one of the first students to be admitted. "The first essays" of Wheatley, according to Anthony Pasquin (*i.e.*, John Williams) in his "Memoirs of the Royal Academicians," 1794 (p. 135), "were of that inferior class as not to ensure much promise; his original principles of the art were exceedingly erroneous; and I have much reason to believe that his principal attainments have been made since he turned the corner of his thirtieth year."

With Wilson as an instructor in landscape drawing, Wheatley also had the advantage of the early and intimate friendship and counsel of John Hamilton Mortimer (1741-1779), who, as Anthony Pasquin tells us, "left a high reputation behind him as an historic painter." In company with Mortimer and Durno, Wheatley assisted in the decoration of Lord Melbourne's fine seat at Bocket Hall, Herts; and as Durno left England for Italy (where he died) in 1774 the decorations at Bocket Hall must have been done before that date. These decorations were of the ceiling of the saloon, and consist of panels of paintings representing the signs of the Zodiac, set in Adam's designs of plaster work. Bocket Hall is and has long been the residence of Lord Mountstephen, and Lady Mountstephen informs us that the ceiling is exactly as it was originally put up. It is also known—but not to what extent—that Wheatley was employed in the decoration of



Printed by F. Wheatley RA

Engraved by L. Schiavonelli

Two bunches a penny primroses, two bunches a penny. Et un-seu mes deux feignies de primroses a un-seu

et plate of the Crisis of London

London Th. in the M.D.C. in July 2 by C. Knapp and Co. V. B. 1744. 11

premier planche des Crise de Londres



Vauxhall Gardens ; that he was on terms of intimacy with Tyers, the owner of the Gardens, we shall have occasion to show later on. Wheatley did not suffer his acquaintance with Mortimer "to pass away without reaping some advantages from the connection, as, by continually copying his drawings and paintings, he gradually acquired a style more pure than that which he originally practised, which was something between the manner of Hayman and Gravelot."

Wheatley made much progress in his studies, and at the age of 18 was "hung" at the Society of Artists, his exhibit in 1765 being a three-quarter (*i.e.*, 30in. by 25in.) portrait of a gentleman. At this time, and until 1770, he was living in Duke's Court, Bow Street, Covent Garden, one of ten London courts of the same name, this particular court being then and for many years afterwards "nine houses southward of Long Acre." His earlier exhibits varied considerably: sometimes it was a miniature, at others the medium was crayon, but generally he followed Hayman, Zoffany and others in painting small whole-length portraits and in producing what are generally called conversation pieces, varied with an occasional scene from a play. Unfortunately, all earlier portraits of a "lady" and a "gentleman" remain unidentified, and if they are still in existence it is more than probable that they have now been given to some better known artist such as Zoffany or Beechey. It is possible, however, that some of these early works may be signed, either with initials or in full, inasmuch as Wheatley was one of the few artists of the Early English school who realised the virtue of signatures. His progress was so rapid that in 1771 he was elected a Fellow of the Society of Artists, and in the following year he was chosen Director of that Society.

These small groups and figures are constantly turning up in the market. The Henry G. Bohn collection included a group described, probably incorrectly, as "Children of George III. in a Landscape," three girls, including the Princess Amelia in the arms of the Princess Royal, and two boys, one of whom, afterwards George IV., is trundling a hoop (canvas 16in. by 20in.); a family group, called "George III. and his Family" (an oval 24½in. by 30in.), was in the Hasket Smith sale in May, 1896, and realised 160gs. Henry G. Bohn owned a second portrait group by Wheatley—three children in a garden, the centre one, a girl with a flower in her hand; on her right is a boy with a basket of flowers; the other boy is behind, grasping a branch of a tree. This picture has been enamelled on a piece of Worcester porcelain. On July 13th, 1901, a group of Sir George and Lady Prescott and their children, on canvas 28in. by 25in., was sold at Christie's, and to the "Fair Children" Exhibition at the Grafton Galleries, 1895, Mr. F. T. Cobb lent a group of portraits of the children of Mr. Ralph Winstanley Wood. All these pictures were probably early examples of Wheatley. Quite the finest example of these small whole-length pictures which we have seen is the equestrian portrait of Sir Henry Pigot (1750-1840), who, when Major of the 8th or the King's Royal Irish Regiment of Light Dragoons, may have met Wheatley in Ireland; this picture, which is signed with initials and dated 1782, is, by the courtesy of Messrs. Thos. Agnew and Sons, here reproduced; it is on canvas, 30in. by 25in. This distinguished officer commanded at the blockade of Malta in 1800, was appointed General in 1812, and G.C.M.G. in 1837.

We may now turn, for a short period, from Wheatley's artistic career to his domestic concerns. Nearly all the accepted authorities mention but one wife of the artist, but, according to Edward Edwards's "Anecdotes of Painters," 1808, pp. 268-270, there seems to be no doubt that Wheatley was married twice. Edwards, who probably was intimately acquainted with the artist, does not, however, mention the first one by name. The registers of St. Paul's Church, Covent Garden, in which the name of Wheatley frequently occurs throughout the 18th century, contains the entry of a marriage which seems to be that of the artist\* :—

1774, Dec. 8. Francis Wheatley, of this parish, in the County of Middlesex, batchelor, and Rosamond Mann, of this parish, spinster. Ezekiel Rouse, curate. Witnesses, J. H. W. Fisher, Elizabeth Fisher.

It will be noticed that Wheatley exhibited nothing at the Society of Artists or at the Royal Academy of 1781 and 1782, and there can be no doubt that some time in 1779 he eloped to Dublin with the wife of a brother artist, John Alexander Gresse, born in London, the son of a native of Genoa. Gresse, who studied at the Academy in St. Martin's Lane, and, like Wheatley, obtained premiums from the Society of Arts, died in 1794, and among his legatees was Edwards, the writer of the above-mentioned "Anecdotes." Edwards tells us that, as a consequence of this elopement, Gresse sued for a divorce; that in connection with this Wheatley was "prosecuted and cast in the Court of King's Bench," and that the divorced wife survived her husband.

The second Mrs. Wheatley was an undoubtedly beautiful woman, as may be seen from the artist's portrait of her engraved by Bartolozzi, with the fancy title of "Winter." Clara Maria Leigh was the daughter of Jared Leigh, an amateur artist, who regularly exhibited at the Free Society of Artists from 1761 to 1767, chiefly views on land and at sea. His daughter was born "about the middle of the 18th century," according to Bryan. But she was probably born late in the "sixties," for she was married—"about 1787," according to Anderdon—at an early age to Francis Wheatley. To the Royal Academy of 1788 the artist sent a portrait of his wife (No. 396); and this is, presumably, the picture engraved by R. Stanier, in an oval, with four lines of verse, and published in March of the same year. The original drawing, in pencil and water colours ( $8\frac{5}{8}$  by  $7\frac{1}{8}$ ), is in the British Museum, where it is catalogued as "The Miniature": the model is lying in bed, her neck and shoulders uncovered, and a blue-ribboned night-cap over her curling hair; she is looking intently at a miniature held in her hands, her face is seen nearly in profile turned to left. This drawing, which was purchased in 1887, is reproduced herein. The picture of "Winter," engraved by Bartolozzi and published in February, 1789, is also of Mrs. Wheatley, and is an engaging portrait of a beautiful English girl of about 20, holding a large

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\* Curiously enough, the register of the same church, eight years later, registers the marriage of another man of the same name, *i.e.*, "1782, 24 Dec., Francis Wheatley, of this parish, a Batchelor, and Ann Wroe, Spinster, of this parish. By license. E. Embry, curate. Witnesses, J. S. Wheatley, James Brounton, M. Wheatley."



Printed by W. Woodcock, St. A.

*Sweet China Oranges sweet China*

CRICKS  
LONDON  
Plate 3

*Oranges suaves Oranges fines.*

Engraved by T. Chas. Smith

Sold in Sub. at the St. A. Directly July 1704 by Colman & Co. V. 1250. Moll



muff, as if in very cold weather, and exclaiming, "Bless me! how cold it is!"

Some reference may conveniently be made here to Mrs. Wheatley's subsequent career. She herself developed into an artist, and first exhibited at the Royal Academy in 1796, and continued to be "hung" there for over 40 years. From 1796 to 1807 she exhibited as Mrs. Wheatley, and from 1808 to 1838 as Mrs. Alexander Pope. She died at 29 Stone Street, London, on December 24th, 1838. "Her peculiar forte," says the writer of her obituary notice in *The Art Union* of March, 1839, "was flower-painting in water-colours; and she was for a long time constantly employed by Mr. Curtis, the botanical publisher [of *The Botanical Magazine* and other works]. Her pictures were drawn and painted with botanical accuracy, and at the same time with a brilliance and truth of colour and character and artistical feelings inferior to none of her contemporaries. Her bold and richly coloured grouped compositions at the annual exhibitions of the Royal Academy will long be remembered. She was universally esteemed and respected by a large circle of friends and patrons in every relation of life, and, being left by Mr. Wheatley's death a widow, with an interesting family [of seven children], she had the satisfaction of seeing her children well established in life, through the unwearied exertions of her own talents and industry. At this time she reckoned among her patrons and pupils the Princess Sophia of Gloucester, the late Duchess of St. Albans, and many other persons of distinction. . . . She possessed in early life much personal beauty; and she was supported through many trying situations by great energy of character and highly virtuous principle. Her portrait of Madame Catalani [exhibited at the Royal Academy of 1812, and engraved by A. Cardon] had an enormous sale and was exceedingly popular, though she never paid much attention to this branch of the profession."

Her second husband, Alexander Pope (he died in 1835)—she was his third wife—was also an artist and a constant exhibitor at the Royal Academy from 1785 to 1821, chiefly of miniatures, but he was also an actor of considerable talent, playing the characters of Othello and Henry VIII. with great success. A number of portraits of Mrs. Wheatley appeared in the Royal Academy at various times. In 1793 Mrs. Catherine Bell exhibited one (No. 100); six years later her miniature was painted by Lady Beechey, and exhibited in 1799 (No. 783), and in 1803 one was exhibited by Martin Archer Shee, who, it may be added, exhibited portraits of Alexander Pope (long before his marriage with Mrs. Wheatley) in 1792, and again in 1797.

To return to the earlier years of Wheatley's career: one of his biographers refers to the artist's early association with actors, and it is curious to note that his first engraved picture was inspired by the production of Shakespeare's "Twelfth Night" (Act IV.), in which Miss Younge (afterwards Mrs. Alexander Pope), with Messrs. Dodd, Love and Waldron, as Viola, Sir Andrew Aguecheek, Sir Toby Belch and Fabian, whole-length, figures in a landscape, Miss Younge in a turban with plume. This was engraved by J. R. Smith, and published by Robert Sayer in 1774. Two years previously Wheatley had exhibited a picture of the Duel Scene in the same play at the Society of Artists.

It was in connection with this exhibition of 1772 that we have the earliest contemporay criticism of Wheatley's work, a fact, combined with his election to membership of that Society, which shows that he had attained to considerable prominence in his profession. The criticism is to be found in a pamphlet entitled "Candid Observations on the Principal Performances now exhibited at the New Rooms of the Society of Artists, near Exeter Change," 1772. The notices are very curious as illustrations of what passed as art criticism 138 years ago. Of the above-mentioned Duel Scene, the writer observes: "Pictures of this nature are always pleasing, when a good choice is made; this gentleman has been very happy in that particular. The portraits are all very like, the actions spirited, but upon the whole an effect is wanted." Of No. 375, a small whole-length of a lady, we are assured "there is great merit in this picture, it is boldly pencilled, but has the same defect as the last-mentioned"; whilst Nos. 376-7 "are both very clearly coloured, and touched with spirit. This artist bids to be one of the first-class, especially in this walk."

We have already briefly referred to Wheatley as a landscape painter. The art centre of London in the mid-eighteenth century was so close to the country, that the artist could obtain his rural inspiration in the course of an easy walk. Wheatley was not content with the suburbs. He was constantly making expeditions into remote parts of England, and his exhibited and other works give us some notion of his wanderings. In 1774, for instance, he was in the Isle of Wight, for in that year he sent to the Society of Artists a study of the coast of that island, with figures painted in by his friend Mortimer, and the two other studies were doubtless inspired by the same place.\* In 1775 five of his exhibits were landscape studies from nature. In 1776 we have views of Rochester, Sheerness and the Medway, and in 1778 the Royal Academy contained transcripts of rural life at Ivybridge (Devonshire) and Bexhill (Sussex); and a water-colour drawing at the South Kensington Museum is a view near Ilfracombe, signed and dated 1778. In one of the several Wheatley pictures in the possession of Messrs. Shepherd Brothers, and reproduced with their permission, we have a charming view of a cottage in Cumberland (16in. by 22in.) which is interesting as showing that the artist knew his own county thoroughly.

The large share which Francis Wheatley took in assisting in the emancipation of English water-colour art "from its old subserviency to engraving" was not fully recognised until the late J. L. Roget published his exhaustive "History of the Old Water-colour Society" in 1891. Referring to the three Irish artists of the name of Malton, and to the series of "Picturesque Views of the City of Dublin," published between 1791 and 1795, Mr. Roget points out that their streets "are well peopled, and enlivened with the incidents of the daily life" of the time; "within their limits, they continue the illustrative record of domestic history which Sandby had been jotting down from an earlier date. The figures are, indeed, more conventional than Sandby's, though both these draftsmen are said to have been assisted in this important element by the same artist. . .

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\* The earliest signed and dated picture known to us "The Harvest Waggon," 50½in. by 40in. wide, in the Nottingham Museum, "F. Wheatley, 1774."



Painted by F. Wheatley R.A.

Engraved by J. Goussier

*Do you want any Matches?*  
 CRIES of LONDON *Marchande d'Allumettes achetée aux bennois*  
*Plate A<sup>th</sup>*  
*London: Published by the Author, 17, Pall Mall, and by J. Goussier, 10, Pall Mall.*



namely, Francis Wheatley, R.A." And, again: "As a painter of rustic landscape, wherein his talent chiefly lay, he must be included among a group of artists with whom the Maltons and their brother topographers had little in common."

Of the many evidences of the friendship of Wheatley and Mortimer, perhaps the most interesting is the water colour drawing, "A View in the Priory Gardens, Whitehall," now in Sir John Soane's museum, Lincoln's Inn Fields and here reproduced. It must have been done in or before 1779, and is the joint work of Wheatley, J. H. Mortimer and Thomas Sandby. We are indebted to Mr. Walter L. Spiers, A.R.I.B.A., the curator of the Soane Museum, for the following documents concerning it now printed for the first time:—

"The above Picture was executed under the following circumstances. Wheatley and Mortimer being threatened with arrest, were for many weeks sheltered under the Roof of Mr. Tyers at his House in Vauxhall Gardens. After the fear of the Bailiffs was over, they agreed to Paint the above Picture, and present it to their kind Host. At the death of Mr. Tyers, it became the property of his Daughter, Mrs. Barrett, who dying in March, 1834, left it to Mr. Wm. Freeman. By this Gentleman it was sold on his going to the West Indies in Sept., 1835, to Sir John Soane.

"(Signed) J. MOORE, M.D.

"Lincolns Inn Fields."

"BRIDGE STREET,

"7 March, 1836.

"My dear Doctor,

"On looking over some old papers this evening, I have found a memorandum respecting the Drawing which Sir J. Soane has, and which belonged to Mr. Wm. Freeman. I mean the "View of the back of the Banqueting house at Whitehall," the architecture was painted by Thos. Sandby, the figures by Mortimer and Wheatley.

"I hasten to communicate this, and am,

"Dear Sir,

"Very truly and sincerely yours,

"(Signed) JOHN KNOWLES.

"DOCTOR MOORE."

To these interesting facts it may be added that the drawing is a large one,  $23\frac{1}{4}$  by  $37\frac{1}{2}$  inches, and is reproduced in this work. This interesting view of an historic part of London shows us the Old Lottery Office (now covered by the United Service Institution), next to which is a vacant space, subsequently covered by Gwydr House, a view of the back of the Banqueting House, and of the frequently removed statue of James II. On the opposite side is Pembroke House (now the Board of Trade offices), the Countess of Portland's House, and in the distance the town residence of the Duke of Richmond with his famous gallery of pictures and statues, which occupied such a prominent part in the education of young artists in the 18th century. The Soane Museum possesses a second drawing by Wheatley, a charming little whole-length figure of "A Milkmaid,"  $8\frac{1}{4}$  by  $5\frac{3}{4}$  inches, signed and dated 1793, which is also here reproduced.

In scenes from rustic life Wheatley was the precursor of George Morland, who unquestionably owes much to the older artist—a debt which is not generally recognised. What was the contemporary opinion of Wheatley's landscapes? We have a fairly clear idea of this from the two short obituary notices which appeared in *The Gentleman's Magazine* of

August and September, 1801. "He was not" (says the writer of the earlier notice, who was evidently thinking of Morland) "so correct in his representations of rural imagery as a favourite landscape painter of the present day; but he was not so vulgar in his conceptions, nor so gaudy in his execution, as other living artists, who have contrived to raise their talents into higher reputation." The second notice states: "Many of Mr. Wheatley's late pictures present a pleasing display of rusticks, in all the variety of simplicity of rural avocation. His manner is easy and interesting; but there is a sameness of countenance and figure, which, however pleasing, ought to be varied. His colouring has more delicacy than force, and, in aiming at elegance, he frequently . . . dresses our English peasants in French frippery." It is interesting to note that Sir Thomas Lawrence apparently had a high opinion of Wheatley as an artist, for at his sale on May 21st, 1830, lots 143-154 consisted of original drawings of domestic scenes and sketch-books of Wheatley.

Mention may be here made to a companion pair of pictures, painted probably before Wheatley left England, and engraved in his absence—"Sigismunda," a small half-length figure, which Chaloner Smith suggests may represent Mrs. Siddons; and "Thais," also a small half-length, which Smith suggests may be of Emma Hart (Lady Hamilton), whom it probably does not represent. These two pictures were engraved by T. Watson, and published on March 10th, 1779.



Printed by T. Wheatly R.A.

CRIES  
OF  
LONDON  
Plate 1<sup>th</sup>

Engraved by V. Chauvetté Junr

*New Mackerel. New Mackerel. Maquerons. Maquerons frais et Gros*

London Pub<sup>d</sup> at the Art Directors Jan 1796 by Colnaghi & Co V. 12 Pall Mall



## II.—IN IRELAND.

WE are not concerned with the morality of Wheatley's elopement to Ireland with the wife of his fellow-painter, Gresse. This event probably took place in the summer of 1779. The visit had a very considerable bearing on the artist's career, and he developed from the painter of pretty rural scenes and small portraits into the more ambitious and difficult line of large groups. He appears to have at once found full employment for his talents, but his earliest great picture entirely overshadows all the others. The title of this picture, which is now in the National Gallery, Dublin, is "The Volunteers of the City and County of Dublin as they met on the College Green on the 4th of November, 1779." It is unquestionably one of the most important and historically interesting groups ever painted in Ireland. The meeting was held to celebrate the anniversary of the birth and landing in England of William III. On the occasion of this celebration the Volunteers of Dublin (so runs the official Catalogue) marched to College Green and drew up round the statue of King William, and at the word of command from the Duke of Leinster, fired three rounds of musketry, which was followed by a salute from the Artillery. The corps which took part in the ceremony are fully set out in the Catalogue and occupy two pages; among the portraits which have been identified are the following:—William, second Duke of Leinster; Sir Edward Newenham, Luke Gardiner (so well known in connection with Sir Joshua Reynolds' great group of the "Three Graces" in the National Gallery) afterwards Lord Mountjoy; John Fitzgibbon, afterwards Earl of Clare; David La Touche, John Armit, Sir John Allen Johnston; two booksellers, William Porter and Richard Moncrieff; James Napper Tandy, and others; in the window overlooking the scene, with a parasol held over her, is the famous Russian Princess Daschkow, and in another window is Captain Sir Alexander Schomberg, who, from 1771 to 1804, commanded the Lord-Lieutenant's yacht "Dorset."

This picture, which is 69 in. by 127 in., was painted for the Duke of Leinster, and was exhibited at the Society of Artists in William Street, Dublin, in 1780. It was lent to the two great Exhibitions in Dublin in 1853 and 1872, and was deposited in the Irish National Gallery on loan by the fourth Duke of Leinster in 1875, and presented to the Gallery by the fifth Duke in 1891. It was engraved by J. Collyer and published on May 10th, 1784, by R. Lane, who dedicated it to the Duke of Leinster, and also in London by J. Boydell. The engraving differs in some details from the picture, and was evidently done from a water-colour drawing (16½ in. by 25 in.) by the artist, and now in the South Kensington Museum, for which it was acquired in 1873, and from which our reproduction has been done. The subject was repeated or the engraving copied in aquatint as one of a series of nine views and scenes in Dublin, published in London in 1784.

Wheatley had no sooner finished this great group than he started on another, a companion picture, done also in 1779 or 1780, of the interior of the Irish House of Commons, with portraits of the members. The time

selected by the artist for his picture was when Grattan was making his motion for the repeal of Poyning's Act. Some of the members first painted in the group were rubbed out to give place to others who had apparently promised to subscribe for the engraving. The work, which was disposed of by raffle in Dublin, was unfinished. It was apparently at one time in the possession of Dr. Charlton, of Bath, at whose sale, in 1790, Redford records it as having appeared, but no price is stated, nor is the purchaser's name given, from which it may be assumed that it did not find a purchaser. It appeared at the Dublin Exhibition of 1853, and then again disappeared. In *The Athenæum* of December 22nd, 1906, a note stated that it had been recovered, and it was anticipated that it would be acquired for the Irish National Gallery, but so far this hope has not been realised.

Wheatley must have paid at least one visit to England during his exile, for he was in London during the Gordon Riots early in June, 1780. Fully alive to the "actuality" of the event, he appears to have made a number of studies, particularly of the military firing on the mob at the corner of New Broad Street, on June 7th. From these he painted a large picture, probably in the intervals of his work after he returned to Ireland. From some unexplained cause, the picture was not engraved until 1789, when the Riots had passed into history. Writing on this engraving, Edwards, in his "Anecdotes of Painters," 1808, says:—"To those who collect prints, particularly portraits, it may be satisfactory to know that the figure which in the prints is represented as giving orders was painted from Sir Barnard Turner; that which is receiving them is intended for Henry Smith, Esq., at this time one of the Bank Directors, and Major Commandant of the Camberwell Volunteers; and the figure represented as assisting the wounded person was painted from Sir W. Blizzard, surgeon, who then served in the corps, and was at that time Lieutenant-Colonel of the Bishopsgate Volunteers. But it must be acknowledged that the two last-mentioned portraits are not such good likenesses as the first." Anthony Pasquin did not think very highly of the picture: "His grouping of the figures . . . . . is not truly commendable . . . . . when I last saw it, it struck me as an attempt to prove how very completely an artist could make a *sky* in a composition eclipse every other consideration." The engraving was done for Boydell, who gave the artist £200 for the right to engrave the picture, which was subsequently burnt in the house of James Heath, the engraver. Bromley (p. 351) mentions a whole length portrait, after Wheatley, of Sir Barnard Turner, one of the principal figures in the Gordon Riots picture, as having been engraved by J. Walker in 1783, this was probably done from the group now under consideration.

Another ambitious group followed that of the Irish House of Commons. This time it was of a "Review of Troops in Dublin by Sir John Irwin, K.B." (1728-1787). This group was painted in 1781, and comprises five figures: Sir John Irwin, wearing the Ribbon and Star of the Bath, stands by the side of a horse, and is receiving a paper from an officer; other officials and a servant are close by; in the distance cavalry drawn up, and a carriage with two persons in it. It is signed and dated, and measures 93½ in. by 69¼ in. It is doubtless the only picture exhibited in London by Wheatley whilst in Dublin, and this must be the "Review of Irish Volunteers in the Phoenix



Printed by L. Whistly R.S.

*Knives, Scissors and Razors to Grand*

CRIES  
LONDON  
Rate 6<sup>d</sup>

Engraved by G. Ventham.

*Ventham's Currier Razors a paper.*

London Rd. 4 at the Art Directors Jan. 1855 by engraving A. C. West. Well



Park, Dublin," which formed the artist's sole exhibit at the Society of Artists, London, in 1783. This picture was for many years in the National Portrait Gallery, London, whence it was transferred to the National Gallery, Dublin, in 1898.

Another large picture, done probably about the same time, calls for notice—a Review in Belam Park, Co. Kildare, the seat of Lord Aldborough, who is seen on horseback, in the foreground carriages with ladies and gentlemen, house in the background, beyond a review is going on. This work, 60 in. by 90 in., was lent to the Old Masters in 1888 by Mr. William Vokins.

We know from Anthony Pasquin that Wheatley "met with great encouragement from the persons of taste and fashion in Ireland; he chiefly painted in small whole-lengths." A few of his Irish portraits have come down to us. The most important of all, that of Henry Grattan (1746-1820), the orator and statesman who vehemently opposed Pitt's projected union with Great Britain, is now in the National Portrait Gallery, to which it was presented in 1888 by the executors of Mr. Doyne Courtenay Bell; it is on canvas, 10½ in. by 8½ in.; and a mezzotint of it, by Valentine Green, was published on September 10th, 1782. A portrait of Anthony Webster, the actor and writer, a whole-length, in a grove as "Comus" covered with vine-leaves, was mezzotinted by Henry Kingsbury, and published on January 10th, 1781. Webster died shortly before the print was issued. It is dedicated:—"To the Gentlemen of the Anacreontic Society, with intent to recall to the mind past scenes of convivial gaiety, enriched by a convivial friend." His own portrait, a small three-quarter figure, 15 by 12½ in., in the National Portrait Gallery, for which it was acquired in 1900, and is reproduced in this book, was evidently done at about this time, as it shows him as a young man of about 30, holding palette and brush.

Wheatley's progress in Dublin was the subject of an occasional paragraph in the London newspapers. Among some undated paragraphs in a collection of "cuttings" on art, we find the following:—"Wheatley, whose pencil is indefatigable, is painting the inside of the House of Commons of Ireland, which is to contain the portraits of all the members."

The above-mentioned works do not by any means exhaust the sum total of Wheatley's accomplishments in Ireland. He appears to have visited and made sketches of some of the most interesting country seats and places in the country. Many of these were reproduced in *The Copper-Plate Magazine*, and a full list will be found in the section of this book in which engravings after him are grouped together. As will be seen, he visited Kildare, Enniskerry, Malahide Castle, Howth, Marino, and other places, and must have returned to London with a number of well-filled sketch books. One of his Irish pictures was not engraved till some years after his death—"Irish Peasants crossing a Brook," engraved by R. Earlom, was issued on March 12th, 1807, by the well-known London print publishers, Laurie and Whittle. Probably very many of the rustic and other scenes which are now accepted as of English life belong to the period of his residence in Ireland, to which doubtless belong the "Girl Driving Cattle through a Brook" and "View of the Black Rock," which realised £3 5s. and 19 guineas respectively at the Matthew Mitchell sale in 1819.

### III.—RETURN TO LONDON.

WE know from the Catalogue of the Society of Artists, 1783, that Wheatley was in Dublin in that year, and from that of the Royal Academy of 1784 that he was then in London, his address being 36 Gerard Street, where he probably took temporary lodgings, and whence he removed soon afterwards to 23 Welbeck Street, which was his address up to and including 1788. The scandal in connection with the elopement had blown over, and the artist probably felt that London was the only possible centre for the full employment of his talents. Two of his Irish scenes, "Donnybrook Fair" and "The Salmon Leap at Leixlip," with three portraits of gentlemen (two of which were of a Mr. or Messrs. Swiney, an obviously Irish name), were in the Academy of 1784. He again made lengthy excursions into rural England, this time going North. A drawing of Keswick, Cumberland, in the South Kensington Museum, signed and dated 1784, and a number of views of Windermere, Ambleside, subsequently reproduced in *The Copper-Plate Magazine*, indicate the locality and the date of his wanderings. To the Academy of 1785 he sent one of these Northern pictures, "A View in Lancashire." Probably many of the rustic scenes which were subsequently engraved and published with such success date from the first year or two after his return from Ireland.

Wheatley executed quite an extraordinary number of companion pairs of drawings in water-colours and chalks at about this period of his career. Examples are constantly occurring at exhibitions and in sale-rooms, and so great is the present demand for them among collectors that dealers have no sooner purchased them than they are again sold. Mention may be made of a few. One of the first companion pairs of drawings to appear at a retrospective art exhibition was at Manchester Art Treasures in 1857, when Mr. E. G. Martin lent "Children with Birds" and "Children with Spaniel," one of which, signed with initials, is now in the National Gallery of Ireland. On June 17th, 1905,\* a sale at Christie's contained three companion pairs of drawings, each of which measured 14in. by 10in.—"The Morning Meal" and "The Mid-day Meal" (72 guineas the pair), "The Faggot Gatherers" and "The Milkmaid" (66 guineas), and "The Picture Book" and "The Kitten" (58 guineas).

The artist's "story" pictures date from the Academy of 1785, when he exhibited "The Amorous Sportsman," and thenceforward nearly every year's exhibition contained one or more pictures with a "moral"—sometimes it is one suggestive of charity, and at others of industry. Many of these exhibited pictures have been engraved, but it sometimes happened either that Wheatley repeated his subject or used a title more than once. Portrait-painting appears to have occupied very little of his time, but in September, 1786, he drew and engraved a half-length portrait ("F. Wheatley, *ad vivum delint et fecit*") of Christian VII. of Denmark. In this year also he etched

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\* On the same day a large picture, in oils, of "Two Young Girls with a Dog in a Landscape," 67in. by 75in., realised 105 guineas.



Printed by J. Whaley R. A.

Engraved by G. Rinderman

*Fresh Gathered. Was Young. Hastings* **CRIES of LONDON** *Was never. Was. Nouveau never*

*London 1818 in the 18th P. to his copy by G. Rinderman & Co. 2nd May*



several plates in the style of Rowlandson—"A Gipsy Encampment," "Fisher Folk," and its companion, and, in 1787, "A Bacchante."

In 1786, also, he designed and etched two illustrations to Rousseau's "Nouvelle Héloïse," of one of which the original drawing (20½ in. by 14¾ in.), in Indian ink wash and pen, is in the Print Room of the British Museum; one of these, with St. Preux and Julie standing on a rocky ledge overhanging a torrent, and with the name "Julia" inscribed on a rock, is dated 1785; and the other, with Julie and St. Prioux in a wooded dell, the girl seated and weeping, the youth standing and bending over her, remonstrating. The Print Room contains a third illustration to this story, a drawing with Julie sitting on the ground, and her lover seated beside her; this is dated 1786, and apparently was not etched by the artist.

In common with many of the other leading artists, Sir Joshua Reynolds, Gainsborough, Sandby, Mortimer, Peters and others, Wheatley contributed to the second exhibition of the Society for Promoting Painting and Design in Liverpool, opened in August, 1787; his two exhibits, No. 110, "The Cruel Father," a stained drawing, and No. 111, "The Kind Father," ditto, were undoubtedly the originals of W. N. Gardiner's by no means uncommon pair of prints, "The Relentless Father" and "The Tender Father." The original drawings, each 13¾ in. by 11¼ in., and dated 1786, are now in the South Kensington Museum, and are catalogued as "The Dismissal" and "The Reconciliation" respectively.

The subject of country markets attracted the versatility of Wheatley. The first of these, "Girl Returning from Market and Counting her Money," is signed and dated 1786, but was not exhibited at the Royal Academy until 1788. It was exhibited at the Old Masters in 1877 by Mr. A. McKay, and shows a young woman standing under a tree counting her money; beside her a little girl seated on a donkey laden with paniers (canvas 29½ in. by 24½ in.). This was engraved in stipple by C. Knight, and published in April, 1789. Another picture with the title of "Returned from Market" (30 in. by 25 in.) was in the J. H. Maclaren sale at Christie's on February 22nd, 1902, and realised the Wheatley "record" of 530 guineas; it had previously been sold in 1893 for 215 guineas; this picture discloses a country lane with an officer in a red coat offering money to a peasant girl: this is doubtless the original of R. Stanier's engraving "The Recruiting Officer."

The originals of very few of the engraved "Market" and "Fair" pictures have been traced, and others inspired by the same themes, and not engraved are probably in existence. In many instances where the original pictures may be compared with the colour-prints, it must be admitted that the latter are often much more attractive than the former. The finest companion pair of pictures of "domestic" subjects which we have ever seen from Wheatley's brush now belong to Mrs. W. K. D'Arcy, of Bylaugh Park, Norfolk, and these are worthy to rank with Morland at his best. They are respectively titled "Return from Market" and "Return from the Fair," and each measures 19 by 25½ in., the latter is signed with initials. The "market" picture is a group of four figures by a cottage door, a young man and woman, a boy and girl and dog, with trees and church in the distance, the man is holding a two-prong fork, and a cat is seen in the doorway. The "fair" picture is also a group in front of a rustic ivy-clad cottage, a peasant

youth, a man seated in porch of cottage holding a roll of blue ribbon which is also held by a woman, a child with uplifted hands is also shown, and through the open door of the cottage a woman is seen at a wash-tub.

A set of four "market" pictures remain to be noticed; they were engraved in mezzotint in 1803, shortly after the artist's death, by W. Annis, the "Preparing for Market" (doubtless in the Academy of 1790) is one of them, and the four will be found described on page 45. Still another picture of this class calls for notice, the "Preparing for Market," a large Morland-like group of peasants and farm buildings, with market cart, etc.; this was engraved in mezzotint by Richard Earlom, and published in January, 1799. Messrs. Shepherd's picture with this title is 18in. by 22in.

The years 1787-9 were the artist's most prolific periods. His pictures and drawings were being engraved almost as fast as he could turn them out. The subjects are mostly of humble life such as would appeal to those who could afford to invest a few shillings in engravings. Soldiers, sailors and fishermen all in turn attracted him. His affection for these subjects was possibly influenced by his knowledge that in their engraved form they would prove remunerative undertakings. He probably sold these pictures outright to the engravers or to print publishers, as very few remained in his possession. "This gentleman," remarks Anthony Pasquin, "appears to have too small a portion of ambition in his system to accomplish any great and durable undertaking; to copy a mean model satisfies his unambitious soul. To be coldly perfect on a vulgar theme was the peculiar characteristic of the Flemish school; yet the productions of that school are not of the first order; and, if we except Rubens, Vandyke, and Jordaens, they had scarce any association of ideas, originating from a nice observance of nature, and regulated by the glow of fancy and prevalence of abstract thinking; for even Teniers, with all his merit, was a painter without learning"; and, again, according to the same writer, "as a drawback on his merits, Mr. Wheatley is too much a mannerist."

One of Wheatley's earliest "soldier" pictures was the original of the well-known engraving "The Soldier's Return," which shows a cottage interior, a soldier in large hat and feathers, bandolier crossing from right to left, his left arm round the waist of a peasant girl; her father, seated to the left, joins his hands to that of the lover; it was engraved by William Ward and published by J. R. Smith in June, 1787, with the legend, "Honour, Beauty, Love and Wealth are his Rewards." The original picture is probably that recorded by Seguer as having occurred in an anonymous sale in 1830, when it sold for the small sum of £5 15s. It is apparently a companion to an unengraved work, "The Soldier's Departure," which was in Mr. J. B. Behrens' sale at Christie's on July 26th, 1861, when it formed lot 102. The two works, each 13½ by 10½ in., were among the many pictures lent by the executors of the late Major C. P. Teesdale to the exhibition of "A Century of British Art," held at the Grosvenor Gallery in 1888, Nos. 141 and 145. "The Tired Soldier" was the title of a picture (24½ by 29 in.) which realised 95 guineas at Christie's on May 8th, 1897; "Soldiers in Action" (20 in. by 16 in.) was in the W. H. Forman sale at Sotheby's on June 6th, 1899. At Christie's on November 19th, 1892, there were two camp scenes, one with an officer buying ribbons and another with an officer buying chickens, and these realised 185 guineas and 145 guineas



Painted by F. Wheatley R.A.

Engraved by Vendramini

*Old Chairs to mend*

CRIES  
of  
LONDON.

*Vieilles chaises à raccommoder*

Plate 10<sup>th</sup>

London Pub<sup>d</sup> at 10, St. Dun's, St. Paul's 1<sup>st</sup> 1795 by Colnaghi & Co. N<sup>o</sup> 132 Edm<sup>d</sup> 1797



respectively, and to have realised such high prices they must have been exceedingly good examples of this artist. One of them may have been the "Scene from the Camp at Bagshot Heath," in the Academy of 1793. "The Deserter" (21½ in. by 18½ in.), which also realised a high price—111 guineas—at Christie's on May 7th, 1898, is another picture of military life. It is said to be engraved, but we have not seen the engraving. Then, again, there was "The Recruiting Officer," exhibited at the Royal Academy of 1787.

But Wheatley's two most famous pictures in this respect were painted—or at least engraved—quite towards the end of his life. "The Encampment at Brighton" and "The Departure from Brighton" were both engraved in mezzotint by J. Murphy, and published by Colnaghi & Co. in 1796. The former, dedicated to the Prince of Wales, shows a broad view of the Downs, with camps, gun-carriages, etc., a group of three mounted soldiers in the foreground, with a number of peasants with baskets of eggs, fowls and other marketable merchandise. The second scene is another view of the Downs, with camps, military baggage, horses, with a group of soldiers and three women, one of whom is holding an infant; this print was dedicated to the Duke of York. The two were issued in black and in colours. It is said that the former was also engraved by W. Ward, but we have found no record of this. There are modern reprints of both.

The story, in two pictures, of "Lindor and Clara" falls also into the category of military subjects. Wheatley's story is of a jealous lover. Lindor, a young officer, at a public ball fell violently in love with Clara, daughter of one of the principal inhabitants of the city; but the moment he received the consent of her father to the engagement, he is ordered to join the regiment of which his father was Colonel. In the sequel, Clara disguised herself as a soldier and followed her lover as a private in his regiment. Lindor was often visited by his sister, whom Clara suspects to be "the other woman." Determined to be revenged, Clara, discovering the brother and sister together, made an attempt to shoot Lindor, but is disarmed, and in the scuffle her sex and identity were discovered. The "plot" of the story was a popular one in the eighteenth century, and Wheatley's two pictures are based on James Fennell's "Lindor and Clara; or, The British Officer," a comedy in five acts, produced, or at all events printed, in 1791; and so we may safely assign the pictures either to that year or the next. The first of these pictures was engraved by F. Bonfoy, and the "sequel" by R. Stanier, and colourprints of both were published. The original of the second of the pair (16½ in. by 13½ in.) was in the Sedelmeyer sale held in Paris, 1907, and realised 900 francs. It should be pointed out that R. Stanier engraved a totally different picture with the title of "The Discovery," by Wheatley; this is an interior with two figures, mother and daughter, the former having discovered and is reading a letter sent to her daughter. "Soldiers Refreshing," 20 in. by 17 in., is the title of a picture at Nottingham.

From soldiers to sailors is an easy step, and as a *pendant* to W. Ward's "The Soldier's Return," J. R. Smith published, in 1787, "The Sailor's Return," which shows us the interior of a hovel, with a bed-ridden woman attended by a young girl, whose right hand holds that of the sick woman, whilst the left is raised in astonishment at the sudden appearance of the visitor; the print bore the legend, "Her Filial Duty Paid, Virtue and

Love shall Reward his Constancy and Toil." Another "sailor" picture, "Sailors in Port," 16in. by 21in., was in the W. H. Forman sale, already mentioned. "The Fisherman's Departure" and "The Fisherman's Return" are the titles of a companion pair engraved by Barney; they were in Macklin's sale of May 5th, 1800, and eventually passed into the collection of Wells, of Redleaf, at whose sale in May, 1890, they were purchased by Messrs. Agnew at 145 guineas; each was 18in. by 22in. According to a statement in *The Monthly Magazine* of March, 1801, p. 155, Macklin paid "J. Barny" £280 for engraving these two pictures. A picture of "Fisherman's Wife and Children alarmed at a Storm" was lent to the British Institution in 1843 by a Mr. C. Brown.

A little work, presumably a drawing, 4½in. by 4in., "The Oyster Woman," may be mentioned; it was lent to the Grosvenor Gallery in 1888 by the executors of the late Major C. P. Teesdale, and was sold for the ridiculously small sum of 11 guineas at Christie's in 1889, a companion pair of ovals, heads of girls, going for £3 15s. at the same time. A companion pair, "Death of a Bird" and "Burial of a Bird" in the Victoria Galleries, Dundee, are further instances of the artist's fondness for subjects of "simple domestic pathos," which he handled "with considerable freedom, yet never loses the sense of delicacy and beauty which by nature they require."

To the Academy of 1788, Wheatley contributed not only the beautiful portrait of his wife and "Girl Returning from Market," both of which have already been described, but also a picture of "Mr. Howard Offering Relief to Prisoners." This is a group of a dozen figures of men, women and children in a dungeon, with the philanthropist, John Howard, in their midst; the picture was engraved by James Hogg, and published in April, 1790. The original (on canvas 40in. by 50in.) was lent to the British Institution in 1849, and to the Old Masters in 1873 by the Earl of Harrowby. "The Girl with Water Cresses," in the same year's Academy, must have been the picture which was in the Wheatley sale in 1795, when it was purchased by Molteno, the well-known print dealer and publisher, for £3 7s., and is no doubt the picture engraved by Bartolozzi and published in January, 1796. "The Flower Gatherers," exhibited at the Grafton Gallery in 1895 by Mr. F. Davis, may have been the *pendant*. "The Cress Gatherer" is the title of a drawing exhibited at Messrs. Gooden & Fox's, 57 Pall Mall, in 1908, No. 35. The same subject is repeated in a work now at Turner House, and reproduced here: there are in this two figures, both very young girls, with a dog.

Of the large number of engravings after Wheatley which were published in 1787-8, two companion pairs may be noticed. Both are based on a passage in the "Moral Tales," by Marmontel. "The Four Phials" and "The Samnite Marriages" were both engraved by William Ward, and published by J. R. Smith, in June, 1787. The former is an illustration of the passage: "Selina—where are you going—yours, allow me but one minute. The Credulous Alcidonias having retired into a corner, drank up the elixir in the purple phial to the very last drop." The text of the latter is: "These tender Mothers interweaved with vine-leaves and Myrtle, the beautiful tresses of these Young Virgins, and gave to the fouldings of their veil, that air and turn which was most favourable to the character of their beauty." A third picture was founded on an incident in Marmontel's "Tales"—"The





Goldfinch," engraved by Bartolozzi in March, 1789, an oval with figures on a balcony, the lady in light dress and large hat with feathers, holding a goldfinch, the youth leaning forward to seize the bird, of which he declares "I am jealous." The original pictures have not been traced. The second pair of this same year were "The Lovesick Maid"—a girl attired in white is reclining on a trestle bedstead, a surgeon leaning over her—and "The Marriage," the central figure of which is the bride in white, with pink skirt, and the husband by her side, with other figures around. Both pictures (each 18in. by 13½in.) were at Christie's on March 22nd, 1902, and realised 50 guineas and 280 guineas respectively. Both were engraved by J. Dean for the "Progress of Love" series in 1787, and that of "The Marriage" is here reproduced from his engraving. An oval drawing of "Bride and Bridegroom," 16in. by 14in., was in the J. James sale at the same place in 1880, and realised the small sum of eleven guineas. A picture also with title, "The Lovesick Maid," was painted by J. Opie, and engraved by W. Ward. "Love in a Mill," engraved by Delatre, dated June 1, 1787, and its undated pendant engraving, "The Discovery," by R. Stanier, are two other domestic scenes of rural life.

Wheatley varied his fancy pieces with an occasional group of portraits. To the Academy of 1789 he sent a "Portrait of a Nobleman returning from Shooting" (No. 17). This is a group of Henry Pelham Clinton, second Duke of Newcastle, and a shooting party, with Colonel Litchfield in red coat, Mansell, the keeper, with the Clumber spaniels, and Clumber House in the background. This picture was painted in 1788, and measures 63in. by 84in.; it was lent by the Duke of Newcastle to South Kensington in 1867, and to the Old Masters in 1879. Whilst this picture was on view at the Academy, "proposals" for engraving it, under the title of "Return from Shooting," were advertised in the papers "by F. Wheatley and J. Barney." The size was to be 24½in. by 19in., "the portraits to be engraved in the manner of chalke by F. Bartolozzi," and "the animals, landscape, etc., in the aquatinta by S. Alken"; the price was to be 15s., 10s. 6d. with the order and the remainder on delivery of the print; proofs were one guinea. Apparently the engraving did not appear until 1803. The picture may be described as having been published in two instalments in *The Sporting Magazine*: in the number of that periodical for March, 1807, the equestrian figure of the duke, with two dogs, was engraved as a full-page plate by William Nicholls (a pupil of A. Cardon); whilst in the issue for May of the same year, another plate by the same engraver shows us W. Mansell, the duke's gamekeeper, and the group of "springers or cockflushers by which the gamekeeper is so tastefully surrounded in the picture, was a gift to the Duke Henry when in France by the Duke de Noailles." The Duke or Mansell's breed of spaniels was an especial favourite of P. Reinagle the artist, and may be seen in some of his pictures.

Whilst on the subject of hunting reference may be made to a picture in the possession of Messrs. Fores & Fores of 41 Piccadilly: this represents a hunting party with 11 figures and a pack of hounds, in a landscape (36in. by 29in.); this was at one time in the late Lady Currie's collection. Unfortunately the identity of the party has not been established.

A later group was "The Lord Mayor proceeding by water to Westminster, on November 9th, 1789 (canvas 61in. by 85in.), in which, however,

only the figures were painted by Wheatley, the rest of the picture being by R. Paton. This work was presented to the Guildhall, London, by Alderman J. Boydell, in 1793. The companion pair, "Love" and "Interest," engraved by Picot, and "The Benevolent Cottager," engraved by Nutter, were published in 1788. The large group, exhibited by Mr. Arthur Oliver at the Old Masters, in 1886, and known as "The Garden Party," probably belongs to this, or a somewhat earlier, period of the artist's career. It represents Mrs. Ward and family, with Dr. Layard, Dean of Bristol, and Mr. and Mrs. Oliver; some of the party appear to be about to enter a boat on the river, in which one of their number is already seated; the canvas is 48in. by 62in. Reference may be here made to a group called "The Duke of Bedford distributing Alms," a drawing 15½ by 24 in., which was sold at Christie's on July 23, 1909, and purchased by Messrs. Gooden & Fox. The subject of alms-giving is also treated, but in a totally different manner, in the picture engraved by Delatre.

One of Wheatley's most popular pictures of 1789 was "The Disaster," a lady in yellow skirt, white bodice, and large black hat, entering a room from a garden, to find a bird-cage overturned and a cat with the bird in its mouth; beside her stands a girl in white. This picture, which was engraved by W. Ward in 1789, and, like so many other Wheatley engravings, published by J. R. Smith, was lent to the Grosvenor Gallery in 1888, and to the Old Masters in 1906, by the late Sir Charles Tennant; it is on canvas, 31in. by 26½in., and was at one time in the collection of Sir Edward Marwood Elton, Bart. Two drawings, but much later in date, may be mentioned here: one, an interior with a woman showing a bird-cage to two children, 13¾in. by 10in., signed and dated 1795; and a girl feeding a swan, 11½in. by 8½in., dated 1794, which was at Christie's on December 1st, 1906.

The famous set of four pictures of "The Seasons" dates from 1789, and, engraved by Bartolozzi, appeared in February, of that year. Two of these, "Spring" and "Autumn," were by Westall, and the other two, "Summer" and "Winter," were by Wheatley. In their engraved form they had an immense vogue, and their popularity with collectors is greater than ever. A set of proofs is worth over 50 guineas, and the "Winter" alone, in colours, has realised nearly that sum. As already stated on pp. 12-13, "Winter" is a portrait of the artist's beautiful wife. The engraved plates are still in existence—or were a few years ago—and are in sufficiently good condition for reprints to deceive all but expert collectors. The originals of both "Summer" and "Winter" were in the possession of Mr. Maskelyne, who exhibited them at the British Institution in 1867, Nos. 195 and 200 respectively. The "Winter" was in the Academy of 1788 as the "Portrait of a Lady;" curiously enough in 1794, Wheatley exhibited another picture with the same title, and also one with that of "Spring."

Another important and still exceedingly popular pair of engravings appeared in 1789, "The Full of the Honeymoon" and "The Wane of the Honeymoon," engraved by R. Laurie, and published by Robert Sayer, the one a domestic interior and the other the annex of a ball-room, each a scene with two figures, the "moral" of each of which is conveyed in the "legends," which respectively run:—



Painted by F. Wheatley R.A.

Engraved by Vandramm

Hot Spice Gingerbread, Smoking hot! CRIES of LONDON. Du Croquet de Pain d'Epices!  
Plate 12

London: Pub<sup>d</sup> as the Act directs May 1 1796 by Colnaght & Co<sup>rs</sup> 52 Pall Mall.



- (1) "The Honey-moon scarce full, the Bridegroom cloy,  
And seeks a Wanton's arms to prove new joys;  
The Bride discovers all, and in vexation,  
Resolves to punish by retaliation."
- (2) "Fair opportunity, Love's constant friend,  
Soon offers to accomplish Madam's end;  
At masque she meets a Spark, they both retire—  
Unmask—my wife! my spouse! Hell flames and fire!"

The original canvas of only one has been traced, that of "The Full of the Honeymoon," which now belongs to Messrs. Colnaghi & Co., it measures  $20\frac{1}{4}$  by  $24\frac{3}{4}$  in. There was quite a lull in engravings after Wheatley from 1790 to 1792. One of his three exhibits at the Royal Academy of 1791 was a portrait of Mr. Bond Hopkins, with a horse and spaniel, and another was "A Pedlar at a Cottage Door." Wheatley was probably busily engaged during this year on his "Cries," for in the Academy of 1792 six of the series were among his 13 exhibits. The "Cries" are dealt with together on pp. 28-32. Among the numerous exhibits of this year were four domestic scenes which attracted the notice of the critic of *The Morning Herald*, and in the issue of that paper of May 5th, these four—107, "The Maternal Blessing," 119, "The Offer of Marriage," 137, "The Wedding Morning," and 155, "The Happy Fireside"—are thus noticed: "To Mr. Wheatley belongs the great and peculiar praise of blending the

'————— utile dulci  
*Lectorem delectando pariterque monendo,\**

and, by elevating the arts to the dignity of a moral in this series of pictures, he has, with singular felicity, employed his pencil in delineating the progress and manners of humble life—pursuing and attaining happiness through the channels of prudence and industry. . . . The story is well told, and the scene in No. 155 is particularly interesting. If we knew a man whose mind, soured and contracted by the presence of undeserved calamity, was verging to misanthropy, we should place this picture before him, and we think his social affections would revive." *The Public Advertiser*, in its notice of the exhibition, admitted that "Wheatley, in *his way*, has been unusually successful."

Two companion pairs of engravings made their appearance this year. "Setting out to the Fair" and "The Fairing," they were engraved by J. Eginton, and published by Jee and Eginton in November. The former is a picture with three figures—the mother in the doorway of a cottage, the two lovers setting out, the girl in blue skirt and light bodice cut low, straw bonnet with pink ribbons; the youth, in light dress and red waistcoat, has taken off his hat to the mother, who is represented as saying:—

"Beware, my daughter, a warm lover's wiles,  
Lest faithless flattery thy soul deceive;  
Trust not too easily his sighs or smiles,  
Nor ev'ry vow, nor ev'ry oath believe."

---

\* "He has carried every point who has blended the useful with the agreeable, amusing his reader while he instructs him."—*Horace*.

The companion is a view of the interior of the cottage, the mother seated reading a Bible, and the young people have returned; the verse to this is supposed to be spoken by the young man:—

“Thy daughter’s injury I never meant;  
I flatter’d not, for flattery always lies;  
See in her hand the proof of my intent,  
I never sought for selfish transient joys.”

The latter may be identical with “The Pedlar,” 20in. by 25in., exhibited by Mr. J. F. Crush, at the Grosvenor Gallery, 1889, in the second series of “A Century of British Art,” No. 15. The pair was lent to the Suffolk Street Gallery in 1833, by Mr. R. P. Renall, Nos. 169 and 175. These are not Wheatley’s only “Fair” pictures, for Mr. G. F. Lyster exhibited at Wrexham, in 1876, a picture of a young man giving a fairing of a ribbon to a girl; it is signed and dated 1799.

The second companion pair of 1792, also engraved by J. Eginton, had for titles “Filial Piety” and “The Affectionate Daughter.” The theme of parental affection was frequently illustrated by Wheatley, particularly in his later years. In Macklin’s sale there was a pair of drawings “The Tender Father” and “The Relentless Father.” The former of these may be identical with “The Father’s Admonition,” engraved by Schiavonetti in 1803. The original water-colour drawing was sold at Foster’s, Pall Mall, on March 20th, 1901, for 42 guineas, and is signed and dated 1798. It appears to have been engraved also by Field; examples in colours sometimes occur in the salerooms. “Father’s Supper” (35in. by 27½in.) was the title of a picture in the Haskett Smith sale of May 9th, 1896, and realised 95 guineas.

Domestic scenes of nearly every description attracted Wheatley’s attention at one time or another. Lord Wolverton possesses two characteristic examples, “The Cottage Pump,” and “Fruit Gatherers, each 11in. by 14in.; and two others, “The Mistletoe Bough,” and “The Harvest Home,” are reproduced in this book by permission of Messrs. Shepherd Bros., each measures 22in. by 18in.



Painted by T. Whately R. A.

*Turneps & Carrots do*

CRIS  
of  
LONDON

*Carrots & Turneps*

Engraved by J. Goussier

*Printed in the Art and Manufactory of the City of London*



#### IV.—WORK FOR BOYDELL, BELL, BOWYER, AND MACKLIN.

IN no instance was Wheatley's extraordinary versatility and industry more marked than in connection with Boydell's great Shakespeare enterprise, to which he was one of the most prolific contributors. It may be recalled that in 1786 Boydell elaborated a scheme for a magnificent edition of Shakespeare's works, to be illustrated by all the most eminent masters of the English school. In this scheme Boydell embarked a capital of £150,000. A number of commissions were given out, and the first 34 pictures were exhibited at the Shakespeare Gallery, Pall Mall, in the spring of 1789, and included works by Wright of Derby, the Rev. W. Peters, Rigaud, Hamilton, Smirke, Fuseli, Wheatley, Downman, Hodges, Opie, Barry, West, Northcote, Sir Joshua Reynolds, and others. Wheatley was represented by no less than three works:—"Midsummer Night's Dream," Act IV., Sc. 1; "Taming of the Shrew," Act III., Sc. 2; and "Winter's Tale," Act IV., Sc. 3. In 1790 two more of his were added to the exhibition—"Tempest," Act V., Sc. 1; and "All's Well that Ends Well," Act V., Sc. 3. These five do not anything like represent Wheatley's contribution to Boydell's great scheme, for which he painted 13 pictures. Not all of these were engraved, but they were all included in the sale of the Shakespeare Gallery at Christie's on May 17th, 18th, and 20th, 1805. The artist probably received an average of not much less than £200 each for the larger pictures, a distressing contrast to the prices which they realised at auction. From an interesting autograph receipt in the Anderdon collection, in the British Museum (Print Room), we have an idea of what Wheatley received for the smaller Shakespeare pictures. The receipt is dated October 28th, 1793, and runs thus:—

RECEIVED from Messrs. Boydell eighty-four pounds for four pictures from "All's Well" and "Much Ado," in full.

£84.

F. WHEATLEY.

As the sale catalogue is very rare, we cannot do better than quote the whole of the entries, so far as Wheatley is concerned, with their respective lot numbers each day, the prices realised, and the buyers' names, omitting only Mr. Christie's commendations:—

	Lot.	Title.	Price.	Buyer.
May 17.	18	Antonio, Hero and Beatrice .. .. .	None given.	—
"	19	Barochio, Conrade and Watchin, the companion .. ..	5½ gs.	Brown
"	40	Theseus and Hippolyta .. .. .	18 gs.	Gladstone
May 18.	8	The Countess and Helena .. .. .	5½ gs.	Conway
"	9	The King, Helena and Lords .. .. .	5 gs.	Salteri
"	39	Polixenes and Camille disguised at the Shepherd's Cottage	41 gs.	Newton
"	46	Ferdinand and Miranda playing at Chess .. ..	45 gs.	Donaldson
May 20.	12	Dull Holophernes, Sir Nathaniel, Janquetta and Costard	12½ gs.	Conway
"	13	The Princess and Ladies, from "Love's Labour Lost" ..	9 gs.	Do.
"	22	Scene from "The Comedy of Errors" .. ..	7½ gs.	Green
"	23	The Duke of Ephesus, from ditto .. ..	10½ gs.	Page
"	36	Katherine and Petruchio leaving Baptista's House ..	50 gs.	Smith
"	37	Scene from "All's Well that Ends Well" .. ..	52 gs.	Do.

The first of the Shakespeare pictures to be engraved was the scene from "Winter's Tale," Act IV., Sc. 3 [*i.e.*, 4], illustrating the passage spoken by Perdita:—

"Sir, welcome:  
It is my father's will I should take on me  
The hostess-ship o' the day."

This, a composition of 18 figures, was engraved by James Fittler, and dated August 1st, 1792.

Two more of the Shakespeare Gallery pictures were published in 1793, both dated June 4th, and each inspired by passages in "Love's Labour Lost"—one, Act IV., Sc. 2, engraved by J. Neagle; and the other, Act V., Sc. 2, by W. Skelton.

One only appeared in 1794, and this illustrated a passage in "All's Well that Ends Well," Act V., Sc. 3:—

"O my good lord, when I was like this maid,  
I found you wondrous kind. There is your ring;  
And, look you, here's your letter."

In this picture there are 14 figures, and the engraving, by G. S. and F. G. Facius, is dated June 4th.

Five appeared in the following year, 1795, the earliest on January 1st—"Taming of the Shrew," Act II., Sc. 2, engraved by J. P. Simon; and this was followed by a pair from "Much Ado About Nothing," Act III., Sc. 3, engraved by George Noble, and Act V., Sc. 4, engraved by James Fittler, both dated June 4th; and two on December 1st, "Tempest," Act V., Sc. 1, engraved by C. Watson, and "All's Well that Ends Well," Act I., Sc. 3.

During 1796 and the two succeeding years three more plates were published: "Comedy of Errors," Act I., Sc. 1, engraved by J. Neagle; another scene from "All's Well that Ends Well," engraved by L. Schiavonetti, and another from "The Comedy of Errors," engraved by J. Stow. Out of the thirteen pictures painted for Boydell's Shakespeare Gallery, nine were actually engraved and published, and two others were published by John Murray in 1817, many years after the artist's death.

But long before Boydell, Wheatley had been attracted by Shakespeare, for Redford records the sale in 1781 of a scene from "Twelfth Night" (probably "the duel" picture exhibited at the Society of Artists in 1772, No. 374) for ten guineas to a Mr. Tassant. It would be interesting to trace the present whereabouts of Wheatley's Shakespeare pictures, but this is not now possible. Doubtless many of them have appeared in the various picture sales held since 1805, changing hands at small prices, "Prospero and Miranda" for instance, sold for the small sum of 20 guineas in the Fitzherbert sale of 1811. "Catherine and Petruchio," from "The Taming of the Shrew," was lent to the British Institution in 1817, by Mr. Thomas Pares. One of the engraved pictures in the Boydell series was in the J. B. Behrens sale at Christie's, July 26th, 1861, "Scene from Shakespeare," a composition of four figures, signed and dated, but the entry in the catalogue is not very illuminating. At the W. Cox sale of 1862, a scene from "The Two Gentlemen of Verona" sold for 9 guineas, and this, with that of "Antonio, Hero, and Beatrice," appears to have been owned at one time by a Mr. Clark who lent both to an exhibition in Suffolk

Street in 1832, where, in the following year, the picture of "The Countess Rousillon and Helena" appeared, on loan, from Mr. L. Dulacher.

In connection with the Shakespeare Gallery, afterwards and for many years the British Institution, Pall Mall, there is at the South Kensington Museum a water-colour drawing (12½in. by 18¾in.), by Wheatley, of the Interior of the Gallery as it was in 1790; it includes portraits of the Dukes of York and Clarence, the Duchess of Devonshire, Countess of Jersey, Sir Joshua Reynolds, Sheridan, Alderman Boydell, and his nephew, Josiah Boydell. A reproduction of this historically important drawing will be found among our plates.

Concurrently with work for Boydell, Wheatley was also engaged by John Bell, the publisher, to execute a number of vignettes for the charming little series of "Bell's Theatre," and five of these vignettes are by him—a complete list of these will be found in the section dealing with Engravings—and the dates extend from 1791-1792. Whilst on the subject of plays, reference may be made to the J. James sale of 1880, when a scene from Colley Cibber's "Careless Husband," circle, sold for £20, and two small portraits of actresses for 33 guineas.

Although not in strict chronological order, we may group together here a brief reference to the work which Wheatley did for Bowyer and Macklin. To Bowyer's ambitious "History of England," the pictures for which were exhibited at the Historic Gallery, 87, Pall Mall (a house in which Gainsborough had resided), in 1793, or earlier, the artist painted two subjects, "Alfred in the House of the Neatherd" (Hume, Vol. I., p. 80, octavo edition), and "The Death of Richard the Second"—"it was the prevailing opinion that Sir Piers Exton, with others of his guards, fell upon him in the castle of Pomfret, where he was confined, and dispatched him" (Hume, Vol. III., p. 49). Macklin was a generous customer of Wheatley, for at his sale in May, 1800, there were three of his pictures, "Fisherman Going Out" and the "Return," and "The Schoolmistress," and two pairs of companion drawings, "The Tender Father" and "The Relentless Father," and "Lauretta" and "Goldfinches"; to some of these more extended references will be found elsewhere in this volume.

## V.—WHEATLEY AND THE ROYAL ACADEMY.

WE may for a moment turn aside from the constant stream of Wheatley's engravings to his connection with the Royal Academy. He was elected an Associate in 1790, and, with an unusual rapidity, a full member in 1791. The higher distinction was not owing to any extraordinary progress in his career as an artist, but to an accidental circumstance which caused widespread discussion and comment at the time. The facts were briefly these: The Royal Academy, by a law of its own, could not elect a member under the age of 24. The King, who had "taken up" Thomas Lawrence with an enthusiasm which largely contributed to his early success, was anxious that he should become a member of the Royal Academy. But Lawrence was only 21, and therefore ineligible. A way out of the difficulty seemed to have presented itself when it was suggested that Lawrence should be elected a supplementary Royal Academician; this was supported both by Sir Joshua Reynolds and Benjamin West, but opposed by 37 members, who brought forward "one Wheatley" (as Allan Cunningham phrased it) and elected him in teeth of the Royal and Presidential candidate. According to Peter Pindar, who celebrated the event in the following verses, only three votes were cast for Lawrence, as against 16 for Wheatley:

"So dear to monarchs is that idol pow'r!  
So dear is prompt obedience to a King!  
Far, of resistance be the trying hour!  
God help us! what a melancholy thing!

"Yet opposition-fraught to royal wishes,  
Quite counter to a gracious King's commands,  
Behold! th' Academicians, those strange fishes,  
For Wheatley lifted their unhallow'd hands.

"So then, those fellows have not learnt to crawl,  
To play the spaniel, lick the foot, and fawn—  
Oh! be their bones by tigers broken all!  
Pleas'd, by wild horses could I see them drawn."

Wheatley appears to have discharged his duties as a member of the Royal Academy with diligence and zeal, so that during the last few years of his life, when poverty overtook him, owing to his long and frequent attacks of illness, he was helped from the funds of the Academy. His Diploma work was a picture of a peasant boy.

A few of his pictures of 1793-4 have come down to us. In the Albertina collection is one with the title "The Letter" ("Der Liebesbrief"), a rustic scene, with a small whole-length figure of a young girl in pinkish white low dress with red straw hat, seated on a stile, holding a letter; it is signed and the date 1793 (the last figure is somewhat indistinct) on a milk-pail (see also p. 46). A companion pair of water-colour drawings, signed



THE SCHOOLMISTRESS  
By J. Colas, after F. Wheatley



and dated 1793, "Wood Gatherers" and "The Apple Gatherers," were sold at Foster's on February 20th, 1901, the purchaser being Mr. F. Sabin.

About this period he painted several pictures of school life, village scenes, and cottage life. One of the most popular of these at the time in its engraved form was "The Schoolmistress," in illustration of a passage in Shenstone's poem :

"In every village, marked with little spire,  
Embower'd in trees and hardly known to fame,  
There dwells in lowly shed and mean attire,  
A matron old whom we schoolmistress name,  
Who boasts unruly brats with birch to tame."

This was purchased by Macklin, who published an engraving of it by Coles, in March 1794; it was afterwards in Macklin's sale in 1800. "The School Door" (with the second title of "Tenderness persuading Reluctance") is another work by this *genre*; it shows us the exterior of a dame's school, with a young woman persuading two children to enter, one a boy, the other a little girl, who is crying; a church spire is seen in the distance. This was engraved by G. Keating, who also engraved the *pendant*, "The Cottage Door" ("The Family Dinner"), in which a peasant is seated at table, whilst the mother and two children are standing round. The two children are the same in both pictures, and were probably the artist's own. The former plate is dedicated to the Marquis of Hartington, and the other to Lady Georgina Cavendish. Among the drawings at the Grosvenor Gallery, 1877-8, was one by Wheatley, "Going to School," lent by Mr. J. E. Taylor. A much larger picture, embodying the sentiment expressed in "The School Door," was engraved by J. Alais in 1804, and published by Palser; the title was "Juvenile Reluctance," it is a group of two women and two children by the side of a cottage, with view of extensive landscape to left, a little girl crying and being persuaded by her little brother to go to school. There was a companion to this, and by the same engraver, with the title "Juvenile Opposition," a group of five figures by a cottage, three children with two boys fighting. Within the last few years, quite a number of these cottage scenes by Wheatley have come into the market; "Cottage Interior," with figures, a drawing 16½ in. by 21 in., dated 1794, realised 100 guineas at Christie's in December 1906; "Village Gossips," canvas 20 in. by 26 in., realised 480 dollars in New York, in February of the same year; whilst "Benevolent Cottagers," a picture 30 in. by 25 in., engraved by Nutter, was sold at Christie's in June, 1900.

Haymaking and other scenes of farm life were the subject of Wheatley's pencil or brush. One of these, "Morning: Cottagers going out to Haymaking," was engraved in mezzotint by J. Yeatherd (a pupil of Valentine Green) in 1794; another, on a smaller scale, "Haymakers Going Out" with "Cottagers Returned," formed a companion pair of engravings by J. J. Van den Berghe (a pupil of Bartolozzi), issued by Molteno in 1800. "The Pretty Haymaker" is the title given to an unfinished proof (and one in colours) of a picture of a hayfield with a young girl making hay, and looking coyly down as a young waggoner comes up close behind her, a waggon and horses seen in the middle distance; of this plate only two or three are known, one of which is in the collection of Mr. E. E. Leggatt. "The Little Gleaners," the title of a drawing in the British Museum, is a group of three

children in a cornfield, and is reproduced in G. R. Redgrave's "History of Water-colour Painting in England," 1894, p. 41. A companion pair of water-colour drawings, "The Mower" and "Haymaking," each 8½ in. by 6 in., are in the British Museum and will be found reproduced among our illustrations; as each of these is signed and dated 1800, they are among the artist's latest works, done a few months before his death. "Gleaner and Child" was the title of a picture sold at Christie's on June 24th, 1861.

"Going out Milking" and "The Return from Milking" are the titles of a companion pair of large mezzotints engraved by Charles Turner in 1800; "The Milkmaids," 17½ in. by 21 in., was the title of a picture sold at Christie's on December 17th, 1904, for 80 guineas. In 1894, M. C. Sedelmeyer was the owner of "The Visit to the Farm," a landscape, the background of which consists of trees with dense foliage; in the centre the farmer's wife is pouring out milk into a jug which a lady is holding; another lady presents a cup to the child sitting in her lap, and several children are filling their jugs from a large tub, whilst animals and several figures are seen in the distance; the canvas measures 24½ in. by 30 in. This is one of several pictures by Wheatley which have passed through M. Sedelmeyer's hands. Another is a Morland-like scene on a lake, with a ferry-boat containing several figures, two cows on the edge of the water, and low buildings and trees in the distance; this picture, 17½ in. by 21½ in., realised 1,850 francs at the Sedelmeyer sale in 1907. Other rustic scenes—or such as have been engraved—will be found in the chapter on "Engravings after Wheatley"; and the titles of yet others will be found in the list of his exhibits at the Royal Academy.

A few portraits were exhibited at the Royal Academy by Wheatley during the last six or seven years of his life. The names of those which have been identified will be found in the list of his exhibits. Mention may be here made of a portrait of Charlotte, youngest daughter of the Right Hon. E. Goulding, in white dress with blue sash, a water-colour drawing, 29 in. by 24½ in., which realised 30 guineas at the Goulding sale on May 13th, 1899. After the sale of his furniture and effects in 1795, the artist retired to Bath, probably in the hope that the waters would effect a cure for his chronic enemy, the gout. He sent nothing to the 1796 Academy, and only one picture to that of the following year, when he had returned to London and was living at 20 Charles Street, Middlesex Hospital.

To the Academy of 1800 he sent two scenes from Goldsmith's "Deserted Village," executed for Du Roveray's edition of Goldsmith. One of these, described as "a scene from a novel, circle, admirably painted," and as "from Duroveray's collection" was in the Matthew Hutchinson sale of February 22nd, 1861. William Hamilton also contributed illustrations to the same edition of Goldsmith, and the Academy of 1800 contained three of his original designs, which, with those of Wheatley, gave that edition, published in the same year, an excellent advertisement. Curiously enough, five years before the appearance of these Academy pictures, Bartolozzi engraved, and Macklin published, an engraving after Wheatley with the title "The Deserted Village," with the lines:

" Good heavens! what sorrows gloom'd that parting day,  
That call'd them from their native walks away."

Wheatley's last exhibit appeared in the Academy of 1801, the set of four pictures, "Morning," "Noon," "Evening," "Night," of which engravings by H. Gillbank appeared in the autumn of the same year. Traces of this series of paintings were lost until the present year; at the Barrett Sale at Milton House, Steventon, Bucks, on June 8, 1910, the four oil paintings, each  $17\frac{1}{2}$  in. by 21 in., dated 1799, were purchased by Messrs. Parsons, for 200 gns. In this year (1910) also two of them, "Morning" and "Evening" were reproduced in colours from Gillbank's engravings in *The Practical Teacher*, February, pp. 435 and 438.

At the time of Wheatley's death, on Sunday, June 28th, 1801, several of his pictures were being engraved. The most important of these, perhaps, is "Mary's Dream," an interior of a bedroom; a young woman in bed is starting up at the apparition of a young man standing by her bedside, the legend being:

"She from her pillow gently raised  
Her head to ask who there might be,  
And saw young Sandy shiv'ring stand,  
With pallid cheek and hollow eye."

This was engraved by W. Ward, and published by R. Ackermann at the Repository of the Arts, Strand. The original picture, now in the National Gallery of Ireland ( $17\frac{3}{4}$  in. by  $21\frac{1}{2}$  in.), is doubtless identical with that in the W. H. Forman sale at Sotheby's on June 27th, 1899.

The Montague Guest sale of April 8th, 1910, revealed the existence of a companion pair of drawings by F. Wheatley, signed and dated 1800, "The Farmer's Daughter" and "The Miller's Daughter" (each  $8\frac{3}{4}$  in. by 6 in.), which Messrs. Ellis & Smith purchased.

## VI.—“THE CRIES OF LONDON.”

THE series of pictures of “The Cries of London,” which appeared at the Royal Academy, 1792-5, if not exactly the rock on which the artistic fame of Wheatley is erected, may at least be described as the chief factor in the preservation of his name from oblivion. Street cries cannot be described as a lofty source of inspiration, but they have in all countries in the Old World for centuries past attracted artists and versifiers. The earliest recorded reference to London street cries is found in Lydgate’s “London Lickpenny,” or Lackpenny (Harl. MSS., 367, written probably early in the 15th century), and of which a modernised form of one verse may be quoted:—

“Then unto London I did me hie,  
Of all the land it beareth the prize;  
Hot peascods! one began to cry;  
Strawberry ripe! and cherries in the rise!  
One have me come near, and buy some spice;  
Pepper and saffron they gave me heed;  
But for lack of money, I might not speed.”  
(“Cherries in the rise” meaning cherries on a bough or twig.)

The literary and, so far as it goes, the artistic history of London cries may be read in the late Charles Hindley’s little book on the subject, published in 1881, although, curiously enough, Wheatley’s “Cries” are not even mentioned. In 1885 the late A. W. Tuer published a curious little volume, “Old London Street Cries,” with “heaps of quaint cuts,” and here, again, the variety, antiquity and longevity of street cries are demonstrated, both by text and by illustration.

In the more important Continental cities, as in London, street cries have received the attention due to their antiquity and to their human interest. Annibal Caracci (who died in 1609) has preserved for us records of the street cries of Bologna, although, as may be seen from a long and interesting article (with numerous facsimiles) in *Il Libro e la Stampa* of Gennaio-Febbraio, 1907, there were picturesque street cries long before his time. The most famous collection of all Italian “Cries” was the series of 40 plates by Gaetano Zompini, “*Le Arti che vanno per via, nella Città di Venezia*,” published in Venice in 1785. In Paris also, particularly during the earlier part of the 18th century, the “Cries” attracted the notice of leading artists, and we have a series of twelve, engraved after Bouchardon, and another dozen after F. Boucher. Many of these “Cries” have their English counterparts, the chief exceptions being “floor polishers,” vinegar and charcoal vendors.

Many pages might without difficulty be written on street cries in the various cities of Europe, and of the changes which the ever-altering conditions of life among the humbler classes have brought about—the decline of some of these curious industries and the rise of others. But we must return to Wheatley and his “Cries.” A mere glance through any of the published books of “Cries”—Hindley’s and Tuer’s more particularly—will sufficiently demonstrate the exceedingly inartistic character of the

illustrations which preceded Wheatley's. They are, indeed, so far as England is concerned, of the chap-book order, and utterly devoid of that touch which only a clever artist could impart. This Wheatley accomplished with his unfailing artistic instinct, and at once removed the whole thing from the banal to the picturesque. Books of the Italian and French "Cries" had found their way into this country—brought home, doubtless, by many a wealthy traveller on his return from the Grand Tour—and it is probably these which suggested to Wheatley the idea for his series. Six of his pictures were at the Royal Academy of 1792, six in that of the following year, and two in 1795. The series, therefore, consists of fourteen pictures, and fourteen were actually engraved; but, as there are two versions of one subject ("Gingerbread"), it may be that one of the set of fourteen exhibited pictures never was engraved. It is impossible to tell the sequence of the series from the Royal Academy catalogues, as each is entered as "One of the Cries of London," but the order of the published engravings may be taken to indicate that of the pictures in the Academy lists. The published set of thirteen was issued in a portfolio, with the title, "The Itinerant Traders of London, in thirteen engravings, from the first artists, after paintings by Wheatley. London: Published by Colnaghi & Co., Pall Mall" (no date). In the British Museum a set of the first two plates are not numbered, but both appeared together, the list of plates being as follows:—

#### "CRIES OF LONDON."

Title of Subject.	Date.	Engraver.
1.* Milk below Maids ... ..	July 2nd, 1793.	L. Schiavonetti.
2.* Two bunches a penny, primroses ...	July 2nd [year not stated]	the same.
3. Sweet China Oranges ... ..	July, 1794.	the same.
4. Do you want any Matches? ... ..	July, 1794.	A. Cardon.
5. New Mack'rel [ <i>sic</i> ] ... ..	Jan. 1st, 1795.	R. Schiavonetti, jun.
6. Knives, Scissors, and Razors to Grind ...	Jan. 1st, 1795.	G. Vendramini
7. Fresh Gathered Peas, Young Hastings ...	Jan. 1st, 1795.	the same.
8. Round and sound, fivepence a pound, Duke Cherries ... ..	June 25th, 1795.	[Directed by L. Schiavonetti] A. Cardon.
9. Strawberries, scarlet Strawberries ...	June 25th, 1795.	[Directed by L. Schiavonetti] Vendramini.
10. Old Chairs to mend ... ..	Sept. 1st, 1795.	the same.
11. A New Love Song, only ha'penny a piece ... ..	March 1st, 1796.	A. Cardon.
12. Hot Spice Gingerbread, Smoaking hot ...	May 1st, 1796.	Vendramini.
13. Turnips and Carrots, ho ... ..	May 1st, 1797.	T. Gaugain.

The extra plate of "Gingerbread," to which reference has already been made, differs from the usual one in having a different background and an additional figure. The tradition at Messrs. Colnaghi & Co.'s is that after a time the engraved plate was damaged, and, to make it good, it was in part re-engraved. This extra plate, however, is extremely rare.

It is reasonably certain that Wheatley's six "Cries" in the Academy of 1792 attracted a good deal of attention and comment, and the idea of engraving them was warmly taken up by Messrs. Colnaghi & Co. In a newspaper cutting of June, 1795, we find the following advertisement: "In

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\* NOTE.—The most beautiful set, in colours, and in the original cardboard case, that we have ever seen of the "Cries" belongs to Mr. F. T. Sabin. There are two states of the first and second plates. In the earlier, there is printed at the bottom left-hand corner of the one, "First Plate of the Cries of London," and in the other "Second Plate of the Cries of London," and in the centre of each of the English and French titles there is a script flourish. It may be here mentioned that the rarest single plate of the set is the "Turnips and Carrots."

the civilized countries of Europe, the prevalence of polite manners softens down the rough originality of feature, and produces a similarity very unfavourable to the picturesque. It is among the lower ranks of life we are to look for the strong trait of national character. The Courts of St. James or St. Petersburg, or Vienna or Rome, equally produce gentlemen, but the peasant of Switzerland, the poissard of Paris, and the lazzarone of Naples are genuine and original characters; and, in this point of view, few natural characters are more boldly marked than the lower order of people in the City of London. With a view to delineate these features, so striking to the foreigner of every country, and to the philosopher of this, Messrs. Colnaghi & Co. respectfully beg leave to inform their friends and public that they have undertaken an uncommonly beautiful and highly ornamental work, which is purposed to consist of a series of plates engraved by L. Schiavonetti," and so forth. The advertised prices of the plates were: 7s. 6d. each plain, or 16s. coloured, and, at the time of the advertisement, the six plates ready were: "Sweet Primroses," "New Milk," "Card Matches," "China Oranges," "Knives to Grind," and "New Mack'el."

The demand for the engravings must have been so great that the plates got worn out; and some years afterwards Messrs. Colnaghi & Co. issued a new series engraved by "Tam Alliprandi," whoever he may have been; the plates measure  $11\frac{5}{8}$  in. by  $9\frac{5}{16}$  in., and are of very little commercial value. In the "eighties" of the last century Messrs. Field and Tuer published a "List of Plates engraved by and after Bartolozzi and School," and in this list there were six "after Wheatley," dated 1812; these were "Potatoes, full Weight," "All a Blowin'," "Milk O!" "Fresh Strawberries," "Chairs to Mend," and "Fine Rabbits." These were described as belonging to "The Cries of London," and the plate measurement of each was  $5\frac{1}{2}$  in. by  $5\frac{1}{2}$  in. But "after Wheatley" may have been a bookseller's flight of imagination; and, as we have neither seen these engravings nor those of "Alliprandi," they are mentioned here "without prejudice."

Six of Wheatley's "Cries," and perhaps more, were engraved by P. Bonato and A. Gabrielli, and examples sometimes occur in French salerooms, but we have not come across them in this country.

The pictures were doubtless purchased as they were painted by Colnaghi, who, having had them engraved, would in the course of business dispose of them to his customers. And yet, so far as we are aware, only two or three of them have been seen in a public exhibition since their first appearance at the Royal Academy upwards of a century ago. "Oranges" was lent to the Grosvenor Gallery in 1888, No. 229, by the executors of the late Major C. P. Teesdale, and at the Teesdale sale in the following year it realised only 21 guineas—scarcely the price of a good impression of the engraving to-day! In 1896, Mr. Greville Douglas lent to the Old Masters Exhibition at Burlington House one of them, "Primroses" (canvas 14 in. by 11 in.). Anderdon was at one time the owner of the original of "Chairs to Mend."

In common with all classes of 18th century colourprints, the "Cries of London," after Wheatley, have enormously increased in value during the



*Painted by J. Wootley*

*Engraved by J. Bartolone that engraver to his Majesty*

## S U M M E R .

*What fragrance in the gentle breeze. Quelle douceur dans le zéphyr.*



last quarter of a century. When Mr. Tuer published his little book on the various cries of the metropolis in 1885, he then declared that the set after Wheatley "will now readily fetch £20," and "if coloured, £30 would not be considered too high a price, though five-and-twenty years ago they might easily have been picked up for as many shillings." Even within the last ten or fifteen years the advance has been great, and a single fine impression in colours will realise as much as a complete set in 1885. In 1892 a set in colours was worth about £200; in 1899 a set realised 610 guineas; in 1900, 810 guineas was paid, and in the year following the record figure of 1,000 guineas was reached. They form, when appropriately framed, charming wall decorations and harmonise well with the old-fashioned furniture now so popular.

Complete sets of uniformly fine impressions rarely occur together, and the difficulty of making up sets is only too well known to the collector. In 1906, Messrs. Graves published the 13 "Cries" engraved, for the first time, in mezzotint, by the well-known engraver, Mr. Thos. G. Appleton, who devoted many years of careful labour to their production; the edition was limited to 250 sets of artist's proofs in black, and 250 sets printed in colour direct from the engraved plates; the price of each set was 30 guineas.

Reference has already been made to the obsolete character of nearly all the various "Cries" as pictured by Wheatley. The knife and scissors grinder and the hawker of turnips and carrots are the sole survivors of the 13 trades; but the former no longer "cries" his calling, and the raucous-throated hawker of carrots and turnips is not at all reminiscent of the picturesque ruffian of Wheatley's time.

Books and portfolios of "London Cries" constitute a considerable literature, but we can only refer to a few. In 1804, Richard Phillips, the well-known publisher, issued a folio of 29 coloured plates of the "Cries of London," by Craig and others, each figure depicted before a noted building, street or square of the Metropolis, *i.e.*, St. James's Palace, Portman, Hanover and Russell Squares, Newgate and Billingsgate, Covent Garden, Blackfriars Bridge, and so forth, with text describing both the subject and the district. Another work, published in 1819, was T. L. Busby's "Costumes of the Lower Order of London," designed and engraved from nature, with descriptive letterpress; there are 24 coloured plates of "Cries" in this book. One of the last books of "Cries of London" was published in 1824 by Harvey and Darton (a new edition was printed 12 years later), and in this little book 44 "Cries" are illustrated, and of these, only two—"Muffins" and "Sweep"—have survived. A still later book on the subject, and one of the best of its kind, was published in 1839, with 30 fine etchings, from rare engravings or drawn from the life, by John Thomas Smith, at one time keeper of the prints in the British Museum.

Mr. W. G. Menzies has compiled an interesting list of the sales in London since 1901 of the separate "Cries," and these prices will show, not only the various fluctuations during the past eight years, but, in a way, act as a guide to those who are collecting. The examples quoted were all printed in colours:

Title.	Year.	Price.	Title.	Year.	Price.
		£ s. d.			£ s. d.
Mack'rel ... ..	... 1901	17 17 0	Milk Below, Maids ...	... 1904	13 13 0
Cherries ... ..	... 1902	24 3 0	Sweet China Oranges ...	... 1904	15 4 6
New Mack'rel ... ..	... 1902	28 7 0	Primroses ... ..	... 1904	12 12 0
Sweet China Oranges ...	... 1902	46 4 0	New Mack'rel ... ..	... 1904	18 7 6
Milk Below, Maids ...	... 1902	18 0 0	Milk Below, Maids ...	... 1904	20 0 0
New Mack'rel ... ..	... 1902	39 18 0	Sweet China Oranges ...	... 1904	20 0 0
Primroses ... ..	... 1902	17 17 0	Primroses ... ..	... 1904	16 10 0
Primroses ... ..	... 1902	13 13 0	Milk Below, Maids ...	... 1905	13 2 6
Oranges ... ..	... 1902	35 14 0	Primroses ... ..	... 1905	12 1 6
Primroses ... ..	... 1902	30 0 0	Sweet China Oranges ..	... 1905	47 5 0
Primroses ... ..	... 1902	32 10 0	Primroses ... ..	... 1905	13 13 0
Sweet China Oranges...	... 1902	32 10 0	Primroses ... ..	... 1907	60 18 0
Primroses ... ..	... 1902	23 10 0	Sweet China Oranges ...	... 1907	50 8 0
Milk Below ... ..	... 1902	26 10 0	New Mack'rel ... ..	... 1907	50 8 0
Sweet China Oranges...	... 1903	35 14 0	Milk Below, Maids ...	... 1907	62 0 0
New Mack'rel ... ..	... 1903	40 19 0	Sweet China Oranges ...	... 1907	60 0 0
New Mack'rel ... ..	... 1903	23 12 6	New Mack'rel ... ..	... 1907	86 0 0
Primroses ... ..	... 1903	25 4 0	New Mack'rel ... ..	... 1908	19 19 0
Primroses ... ..	... 1903	29 8 0	Milk Below Stairs ...	... 1908	21 0 0
Milk Below, Maids ...	... 1903	33 12 0	Sweet China Oranges ...	... 1908	25 4 0
New Mack'rel ... ..	... 1903	30 9 0	Sweet China Oranges; }	... 1908	16 5 6
Oranges ... ..	... 1903	15 4 6	and New Mack'rel }	...	...
New Mack'rcel ... ..	... 1904	21 0 0	New Mack'rel ... ..	... 1908	13 10 0

[Proof with single line of inscription in etched letters.]

## VII.—PICTURES EXHIBITED BY WHEATLEY.

[It must be pointed out that the earlier Catalogues of the Royal Academy were compiled with the greatest carelessness. Different issues of that of one year frequently show serious differences. The same remark applies to the Catalogues of the Society of Artists; in the case of the latter, some of those of 1775 only enumerate nine exhibits by Wheatley, in others twelve works are given under his name. The Anderson set of Catalogues of both institutions in the British Museum appear to be of the earlier issues. We have taken Mr. Algernon Graves' entries in the "Royal Academy Exhibitors," and the companion volume of "The Society of Artists" as likely to be the fullest.]

### SOCIETY OF ARTISTS.

*Duke's Court, Bow Street, Covent Garden.*  
 1765. 155 Portrait of a gentleman; three-quarters.  
 1766. 184 Miniature of a gentleman.  
 1768. 179 Small whole-length of a gentleman.

*At Mr. Turner's, Surgeon, St. Martin's Lane.*

1770. 148 A Conversation.  
 149 Portrait of a child; in crayons.  
 150 ditto gentleman; ditto  
 1771. 184\* Portrait of a lady; in crayons.  
 185\* ditto  
 186\* ditto  
 (Elected F. S. A.)

*The Corner of the Little Piazza, Covent Garden.*

1772. 374 A Scene in "Twelfth Night," Act III.  
 (The Duel).  
 375 A small whole-length of a lady.  
 376 A portrait of a lady; in crayons.  
 377 ditto gentleman; ditto  
 (Director F.S.A.)  
 1774. 322 A portrait of a gentleman; small whole-length.  
 323 ditto ditto  
 324 ditto ditto  
 325 A Study on the Coast of the Isle of Wight, the figures by Mr. Mortimer.  
 326 ditto from nature; a landscape.  
 327 ditto ditto  
 328 A Kitcat; small whole-length.  
 1775. 299 A portrait of a gentleman.  
 300 ditto small whole-length.

301 A portrait of a lady.  
 302 An Offering to Concord—A family.  
 303 A small whole-length of a gentleman.  
 304 A Landscape—A study from nature.  
 305 ditto ditto  
 306 ditto ditto  
 307 ditto ditto  
 308 ditto ditto  
 309 A portrait of a lady, whole-length (*large as life, in the character of the Muse Erato*).  
 310 A View near Battersea.

*Jermyn Street.*

1776. 133 Portrait of an Officer.  
 134 Mr. Webster in the character of Comus.  
 135 Gentlemen Returned from Hunting.  
 136 A View of the Breakwater at Sheerness.  
 137 Ditto, part of Rochester Bridge Castle.  
 138 A Landscape; study from nature.  
 139 Ditto, view on the Banks of the Medway.  
 1777. 160 A lady and her two children; small whole-length.  
 161 A family; ditto.  
 162 A Landscape; a study from nature.  
 163. Ditto.  
 164. Portraits of two gentlemen.

*Dublin.*

1783. 320. Review of the Irish Volunteers in the Phoenix Park, Dublin.

### FREE SOCIETY OF ARTISTS.

1779. 176 A whole-length of a lady.

### ROYAL ACADEMY.

*Jermyn Street.*

1778. 333 Portraits of a family; small whole-length  
 334 ditto ditto  
 335 A Wood Scene, with Gypsies Telling a Fortune.  
 336 View near Ivy Bridge, Devonshire.  
 337 View near Boxhill, Surrey; and drawing.  
 1780. 407 View of Conway Castle; and drawing.  
 408 ditto ditto

*36 Gerrard Street.*

1784. 55 Portrait of a gentleman (Mr. Swiney).  
 91 Part of Donnybrook Fair, in Ireland.

1784. 100 View of the Salmon Leap at Leixlip, in Ireland.  
 178 Portrait of a gentleman (Mr. Swiney).  
 214 Portrait of a gentleman.

*23 Welbeck Street.*

1785. 147 View in Lancashire.  
 163 An Amorous Sportsman.  
 1786. 66 Portrait of a gentleman; small whole-length.  
 107 ditto ditto  
 194 Brickmakers.  
 237 Girl Making Cabbage Nets at a Cottage Door.  
 458 Portrait of a lady; drawing.

PICTURES EXHIBITED BY WHEATLEY—*continued.*

1787. 135 A Girl Feeding a young Bird.  
212 The Recruiting Officer.  
1788. 8 Girl with Water Cresses.  
12 The Rescued.  
31 Mr. Howard offering Relief to Prisoners  
37 Girl Returning from Market, and Count-  
ing her Money.  
95 Peasants Relieving an Old Soldier.  
393 Portrait of a lady (Mrs. Wheatley).

*49 Upper Charlotte Street.*

1789. 17 Portrait of a nobleman returning from  
shooting, (Duke of Newcastle), and  
Col. Litchfield; View of Clumber  
(Walpole).<sup>\*</sup>  
60 Children with a Bird-catcher.  
145 Study; from nature.  
217 Wheelwright's Shop; study from nature  
1790. 34 The Charitable Milkmaid.  
161 Preparing for Market.  
196 Jaques and the Wounded Stag. From  
"As you Like It."  
241 Evening. From Cuninghams's Poem.  
247 A Cottage in Cumberland.  
290 A Pilgrim.  
436 Portrait of a gentleman.  
(Elected R.A.)  
1791. 30 Cottage Children called to Supper.  
85 Portrait of a gentleman with a horse  
and spaniel (Mr. Bond Hopkins).  
223 A Pedlar at a Cottage Door.  
1792. 56 One of the Cries of London.  
72 ditto ditto  
107 The Maternal Blessing.  
116 One of the Cries of London.  
119 The Offer of Marriage.  
137 The Wedding Morning.  
147 A Harvest Dinner.  
155 The Happy Fireside.  
169 One of the Cries of London.  
383\* ditto ditto  
384\* ditto ditto  
437 Morning—a farmyard.  
453 Evening—a farmyard.  
1793 8 One of the Cries of London.  
10 ditto ditto  
14 ditto ditto  
27 ditto ditto  
81 Portrait of a gentleman, his lady and  
children.

- 114 Ploughing.  
125 Companion.  
131 One of the Cries of London.  
135 ditto ditto  
202 Baptism.  
303 Morning—Cottagers going out Hay-  
making.  
314 The Faring.  
326 Scene from the Camp at Bagshot Heath.  
547 The Farmyard.

*66 Queen Anne Street, East.*

1794. 122 Spring.  
187 Winter.  
215 Portrait of a lady (Mrs. Donaldson).  
312 Portrait of a lady (Mrs. Woodcock).  
407 The Redbreast; *vide* Thomson's  
"Seasons"—Winter.  
1795. 53 One of the Cries of London.  
63 The Good-natured Boy.  
92 The Hospitable Farmer.  
97 One of the Cries of London.  
412 Portrait of a lady (Mrs. Monro).  
610 Portrait of a lady (Mrs. Wheatley).

*Bath, or at Mr. Farington's.*

1797. 126 A Gypsie's Theft Detected.

*51 Warren Street, Fitzroy Square.*

1798. 568 A Landscape.

*20 Charles Street, Middlesex Hospital.*

1800. 311 Scene from the "Deserted Village," for  
Du Roveray's edition of Goldsmith's  
Poems.  
"The good old sire, the first prepar'd  
to go  
To new found worlds, and wept for  
others' woe," etc.  
313 Scene from the "Deserted Village," for  
Du Roveray's edition of Goldsmith's  
Poems.  
"Ah, turn thine eyes  
Where yon poor houseless shiv'ring  
female lies," etc.  
1801. 68 Morning.  
70 Noon.  
87 Evening.  
90 Night.

\* *The Times* of May 28, 1789, in noticing this picture said: "Wheatley shines in his portrait of the Duke of Newcastle returning from Shooting. The likeness of his Grace is inimitably well-preserved, and the horses, dogs and dead game are excellent. This is one of the best in the room."

## VIII.—WHEATLEY'S SALE AT CHRISTIE'S.

ALTHOUGH the last decade of the 18th century appears to have been the artist's most prosperous period, his increasing infirmities, owing to the repeated attacks of his old enemy, the gout, would seem to have greatly curtailed his money-earning talents. It is difficult otherwise to account for the two days' sale of the "elegant household furniture," plate, linen, china, books, a "fine-toned organised pianoforte," and indeed the whole contents of the artist's residence generally, held by Mr. Christie on Monday and Tuesday, January 12th and 13th, 1795, on the premises, at "No. 14, on the west side of Russell Place." The following list of drawings and pictures, with prices realised and purchasers names, are taken from Mr. Christie's own catalogue, in which, it is curious to note, that lots 58 to 67 are marked as being the property of Mrs. Wheatley, whilst lots 68 to 70 are marked as the property of a Mr. Millington, who apparently bought in lot 68.

### DRAWINGS.

Lot.					Prices Realised.	Buyer.
18	Maria, a fine drawing in colours	..	..	..	£1 3s.	Clark
20	Two views in colours, Conway Castle	..	..	..	£1 7s.	Barrett
25	Rural Life; domestic scene, two interiors	..	..	..	£1 17s.	Dr. Munro
58	Farm Yard	..	..	..	£3 3s.	Seguier
59	Cottage, evening	..	..	..	£3 10s.	H. P.
60	Labourer's Return	..	..	..	£3 10s.	Goodrich
61	Winter	..	..	..	14s.	ditto
62	ditto	..	..	..	18s.	Colnaghi
63	Camp Scene	..	..	..	14s.	T.
64	ditto	..	..	..	£1 1s.	Goodrich
65	Cottage and figures	..	..	..	£1 3s.	Esdail
66	Ryswick Lake	..	..	..	£3 10s.	Molteno
67	Girl with Water Cresses	..	..	..	£3 7s.	ditto

### PICTURES.

68	Stable Yard with Horses and Pigs	..	..	..	£16 5s. 6d.	Millington
69	The Potter Going to Market, with a Storm Approaching; morning	..	..	..	£24 3s.	Thompson
70	A Woodman Returning Home; evening	..	..	..		







THE FAIR.



THE MISTLETOE BOUGH (canvas, 22in. x 18in.)

*By Francis Wheatley, R.A.*

*Reproduced by kind permission of Messrs. Shepherd Bros.*



THE MARRIAGE  
*By J. Dean, after F. Wheatley*



THE HARVEST HOME (canvas, 22in. x 15in.)

*By Francis Wheatley, R.A.*

*Reproduced by kind permission of Messrs. Shepherd Bros.*



THE RUSTIC LOVERS  
[?] after F. Wheatley, R.A.



THE DISASTER

*By W. Ward, after F. Wheatley, R.A.*

*From a Print in the possession of Messrs. P. & D. Colnaghi & Co.*



CRIES OF LONDON, PLATE XII. HOT SPICE GINGERBREAD, SMOKING HOT  
*By Vendramini, after F. Wheatley, R.A.*



SIR HENRY PIGOT, G.C.M.G. (1750—1840)

*By Francis Wheatley, R.A.*

*From a Painting in the possession of Messrs. Thos. Agnew & Sons*



THE VOLUNTEERS OF THE CITY AND COUNTY OF DUBLIN AS THEY MET  
ON COLLEGE GREEN, THE 4TH NOVEMBER, 1779  
*By Francis Wheatley, R.A. (From a Drawing 16½ in. × 25½ in. in the Victoria and Albert Museum)*



INTERIOR OF THE SHAKESPEARE GALLERY 1790 (AFTERWARDS THE BRITISH INSTITUTION)  
*By Francis Wheatley, R.A. (From a Drawing 12½ in. × 18½ in. in the Victoria and Albert Museum)*



THE SAILOR'S RETURN  
By W. Ward, after F. Wheatley, R.A.



THE SOLDIER'S RETURN  
By W. Ward, after F. Wheatley, R.A.



THE WOODMAN'S RETURN

*From a Print by J. Whessell, after F. Wheatley, R.A.,  
In the possession of Messrs. Maggs Bros.*



THE ITINERANT POTTERS  
*From a Print by J. Whessell, after F. Wheatley, R.A.,  
In the possession of Messrs. Maggs Bros.*



SPRING

*From a Print by Bartolozzi, after Westall*  
*In the possession of Messrs. Parsons & Sons*

*One of the Set of Seasons, by Wheatley & Westall*



AUTUMN

*From a Print by Bartolozzi, after R. Westall*

*In the possession of Messrs. Parsons & Sons*

*One of the Set of Seasons, by Wheatley & Westall*



WINTER (MRS. WHEATLEY).  
*F. Wheatley, R.A.*  
*From the engraving by F. Bartolozzi*



THE ENCAMPMENT AT BRIGHTON  
*By F. Murphy, after F. Wheatley, R.A.*



THE DEPARTURE FROM BRIGHTON. From a Print by J. Murphy, after F. Wheatley, R.A.  
In the possession of Messrs. Maggs Bros.



GOING OUT MILKING  
By C. Turner, after F. Wheatley, R.A.



THE RETURN FROM MILKING  
By C. Turner, after F. Wheatley, R.A.



NYMPHS BATHING By R. Pollard, after F. Wheatley, R.A.



RURAL REPOSE By T. Geremia, after F. Wheatley, R.A.



THE RELENTLESS FATHER, OR THE DISMISSAL.

By Francis Wheatley, R.A.

From a Drawing  $13\frac{3}{4}$  in.  $\times$   $11\frac{1}{4}$  in., 1786, in the Victoria and Albert Museum



THE TENDER FATHER, OR THE RECONCILIATION

By Francis Wheatley, R.A.

From a Drawing  $13\frac{3}{4}$  in.  $\times$   $11\frac{1}{4}$  in., 1786, in the Victoria and Albert Museum



THE MILKMAID

*By P. Wheatley, R.A.*

*From a Drawing 8½ in. × 5½ in., 1793, in the Soane Museum*



THE GOLDFINCH

*From a Print by Bartolozzi after F. Wheatley, R.A.,  
in the possession of Messrs. Parsons & Sons*



SETTING OFF TO THE FAIR  
By J. Eginton, after F. Wheatley, R.A.



THE FAIRINGS  
By J. Eginton, after F. Wheatley, R.A.



ALMS-GIVING

*From a Print by J. M. Delatre, after F. Wheatley, R.A.*

*In the possession of Messrs. Parsons & Sons*



ST. PREUX AND JULIA, AND THE COMPANION PLATE  
By R. Pollard, after F. Wheatley, R.A.



FIDELITY REWARDED  
By J. Ogborne  
After F. Wheatley, R.A.



FISHERFOLK  
Etching by F. Wheatley, R.A.  
Signed and dated 1786



THE TEMPTATION

STERNE'S SENTIMENTAL JOURNEY

By J. M. Delatre, after F. Wheatley, R.A.

From a Print in the possession of Messrs. Maggs Bros.



LOVE IN A MILL  
By J. M. Delatre  
After F. Wheatley, R.A.



THE DISCOVERY  
By R. Stanier  
After F. Wheatley, R.A.



THE CARELESS SERVANT  
*From a Painting by Francis Wheatley, R.A.  
In the possession of Chas. Bechmann, Esq.*



PREPARING FOR MARKET  
By W. Annis, after F. Wheatley, R.A.



RETURNED FROM MARKET  
By W. Annis, after F. Wheatley, R.A.



RUSTIC SYMPATHY By G. Keating, after F. Wheatley, R.A.



RUSTIC BENEVOLENCI. By G. Keating, after F. Wheatley, R.A.



THE DESERTED VILLAGE  
*After F. Wheatley, R.A.,  
By F. Bartolozzi.*



THE WANE OF THE HONEYMOON  
By R. Laurie, after F. Wheatley, R.A.



THE FULL OF THE HONEYMOON  
By R. Laurie, after F. Wheatley, R.A.



VIEW IN PRIORY GARDENS. *By Sandby, Wheatley & Mortimer.*  
*From the Water-colour Drawing, 23¼ in. × 37½ in., in The Soane Museum.*



A COTTAGE IN CUMBERLAND. *From a Painting by F. Wheatley, R.A. (Canvas, 16 in. × 22 in.)*  
*By permission of Messrs. Shepherd Bros., 27 King Street, St. James's, London*



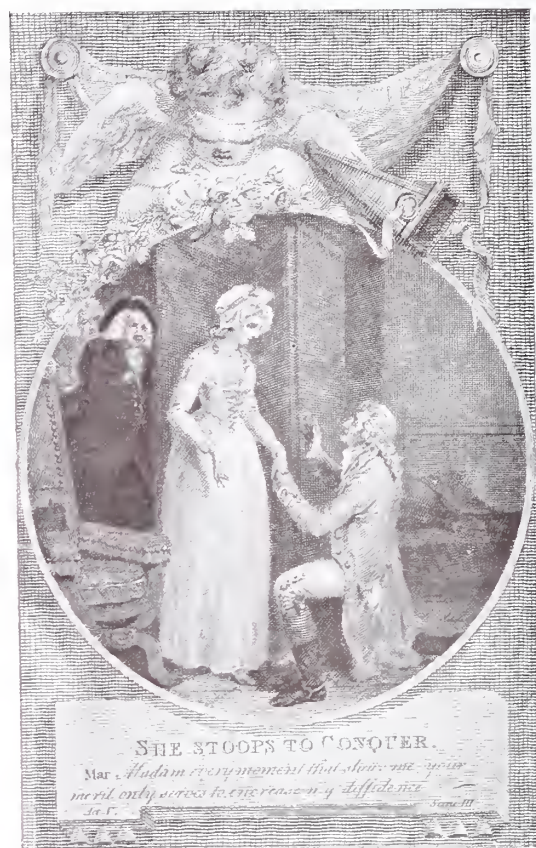
SHAKESPEARE. THE TEMPEST  
By C. Watson, after F. Wheatley, R.A.



THE WATER-CRESS GIRL  
By F. Bartolozzi, after F. Wheatley, R.A.



Engraved by Heath



Engraved by Hall



Engraved by Delatre



Engraved by Grignon

TITLE-PAGES DESIGNED BY WHEATLEY FOR BELL'S "BRITISH THEATRE"



THE ALPINE LOVERS  
By *Braun*, after *F. Wheatley, R.A.*



THE BASKET MAKERS  
By *J. Baker*, after *F. Wheatley, R.A.*



PREPARING FOR MARKET  
By R. Farlow, after F. Wheatley, R.A.



THAIS  
By T. Watson, after F. Wheatley, R.A.



SIGISMUNDA  
By T. Watson, after F. Wheatley, R.A.



THE RETURN FROM SHOOTING (HENRY DUKE OF NEWCASTLE AND PARTY)  
*By F. Bartolozzi, after F. Wheatley, R.A*



HENRY GRATTAN

*From the Painting by Francis Wheatley, R.A.  
In the National Portrait Gallery (10½ in. by 8½ in.)*



WATER-CRESS GATHERERS  
By Francis Wheatley, R.A.  
(Turner House)



THE BENEVOLENT COTTAGERS  
From a Painting by Francis Wheatley, R.A. (30 in. x 25 in.)  
In the possession of Messrs. P. & D. Colnaghi & Co.  
Engraved by W. Nutter.



PREPARING FOR MARKET (canvas, 18in. x 22in.)

*From a Painting by F. Wheatley, R.A.*

*By permission of Messrs. Shepherd Bros., 27 King Street, St. James's, London*



THE MOWER  
From a Drawing (8 $\frac{1}{2}$  in.  $\times$  6 in., 1800,) by Francis Wheatley, R.A., in the  
British Museum



HAYMAKING  
From a Drawing (8 $\frac{1}{2}$  in.  $\times$  6 in., 1800,) by Francis Wheatley, R.A., in the  
British Museum



THE RIOTS IN 1780. *By James Heath, after F. Wheatley, R.A.*



IRISH PEASANTRY CROSSING A BROOK. *By R. Earlom, after F. Wheatley, R.A.*



SHAKESPEARE. WINTER'S TALE, ACT IV., SCENE III. *By J. Fittler, after F. Wheatley, R.A.*



JUVENIL. OPPOSITION. *By J. Alais, after F. Wheatley, R.A.*



ITINERANT PEASANTS

*By Francis Wheatley, R.A.*

*From a Drawing in the possession of Messrs. Thos. Agnew & Sons*

# Engravings after F. Wheatley.

THE following list of Engravings is drawn up from a number of sources, the chief of which is the collection in the Print Room of the British Museum. It does not claim to be complete, but the number which have escaped notice cannot be large. Many of the titles are derived from such unsatisfactory sources as sale and print-sellers' catalogues, in which dates are rarely given; in some cases the dates of publication are not given on the prints themselves, and in others the prints have been cut so close to the margin that the dates are wanting. The arrangement here followed is chronological where the dates are obtainable, and alphabetical according to the titles of undated pictures. Generally speaking, and except where otherwise mentioned, the engravings are in stipple or line, and the measurements are of the engraved surface, height being given first and width following. The chief abbreviations are c.p. (colourprints); p.b.l. (proof before letters); and o.p.b.l. (open proof before letters). Companion engravings are grouped together. Owing to the haphazard way in which prints are sometimes catalogued, and the difficulty of examining all which come into the market at long intervals, it is possible that a few appear in the following list under two titles. The "Cries of London" will be found dealt with together on pp. 28-32:—

## 1.—DATED ENGRAVINGS.

- | Date.          | Title.   | Engraver.                                     |
|----------------|--|---|
| 1768, Sept. 19 | <i>Christian VII. of Denmark</i> (1749-1808).<br>Half-length, in oval frame, directed to front, facing and looking to right, star, sash.<br>13½in. by 10in.<br>[Christian VII. married Nov. 8th, 1766, Caroline Matilda, daughter of Frederick, Prince of Wales, and was in England for a time, during which Wheatley would have seen him. This print was published at one shilling.]  | F. WHEATLEY, <i>ad vivum delint et fecit.</i> |
| 1774, March 1  | <i>Miss Younge, with Messrs. Dodd, Love, and Waldron in the characters of Viola, Sir Andrew Aguecheek, Sir Toby Belch and Fabian. "Twelfth Night," Act IV.</i>   | J. R. SMITH.                                  |
|                | Whole lengths, standing, towards left Miss Younge as Viola, turban and plume, right hand holding sword, which trails on ground, supported by Waldron on left, black dress, white collar; Dodd towards right, unwillingly trying to draw his sword; Love behind him to right, endeavouring to encourage him; in background large trees, landscape in distance.<br>20in. by 17in.  |   |
| 1779, March 10 | <i>Sigismunda.</i><br>Half figure, directed and facing to left, looking upwards, hair in large plcats, veil, dress loose, exposing bosom, holding vase containing the heart of Guiscardo.<br>Mez. 10½in. by 5¼in.  | T. WATSON.<br>1903, 1st state, 5 guineas.     |
|                | [? Mrs. Siddons.]  |   |
| 1779, March 10 | <i>Thais.</i><br>Nearly to waist, directed to right, looking to front, flowers twined in hair, loose dress, left hand holding lighted torch, gold band round right arm.<br>Mez. 10½in. by 5¼in.  | T. WATSON.                                    |
|                | ["Conjectured" to be Emma Hart, afterwards Lady Hamilton, whom it certainly does not represent.]   |   |
| 1779           | <i>Artemis.</i><br>[Mentioned by Le Blanc, probably in error for one of the two preceding.]  | T. WATSON.                                    |
| 1779—80.       | <i>Old English Baron.</i><br>Interior with three figures—monk, youth and girl holding a pearl necklace and locket ("Old English Baron," p. 97).<br>14½in. by 11in.<br>["The Old English Baron," a novel by Clara Reeve, was first published in 1777, under the title of "The Champion of Virtue: A Gothic Story," which, in the second and subsequent editions, was renamed with the more familiar title. The engraving was probably published circa 1779-80.] | P. DELATRE.                                   |

DATED ENGRAVINGS—continued.

Date.	Title.	Engraver.
	<i>Rustic Happiness.</i>	
1780	Scene at a rustic stile beneath an aged tree, with distant landscape to left; peasant youth in smock holding large stick; on opposite side of stile, girl in low dress, blue bodice and pink skirt, with milk-pail on right arm, left hand held by youth; dog to right. 18½ in. by 13½ in. [A companion to "Rustic Contentment," after Backer, by W. H. Brooke.]	J. LAUDER.
1781, Jan. 10	<i>Anthony Webster as "Comus."</i> Whole-length mez., 20 in. by 14.	H. KINGSBURY. 1906, £1 15s.
1782, Sept. 10	<i>Henry Grattan, M.P.</i> Mez., 14¾ in. by 10¾ in.	V. GREEN.
1783	<i>Sir Barnard Turner, Kt. (1784).</i> Whole-length as Major or Colonel of the Hon. Artillery Co.	JAMES WALKER. 1908, £8 15s.
1784, May 10	<i>Volunteers of the City and County of Dublin.</i> 16½ in. by 25 in.	J. COLLYER.
1786	<i>The Amorous Sportsman.</i> Scene in a wooded dell, with three children, two of whom are standing by a donkey, whilst the other is on the donkey's back; the sportsman is embracing a young woman in low dress and white head-dress; dogs, gun and rabbits or hares to left.	C. H. HODGES. 1907, 7 guineas.
1786, August 29	<i>A Lover's Anger.</i> Interior with two figures—young man in dark coat, breeches, fancy waistcoat, white stockings, and curly wig, seated at a table with books and writing material, holding his watch and pointing at the time; young woman dressed in white with large Gainsborough hat; she is standing beside his chair and exposing her bosom. " 'Lord bless me,' said she; 'let a body but speak: Here's an ugly hard rose-bud fall'n into my neck; It has hurt me, and vex'd me to such a degree— See here! for you never believe me; pray see, On the left side of my breast what a mark it has made!' So saying, her bosom she careless display'd; That seat of delight I with wonder survey'd, And forgot every word I design'd to have said." Prior's "A Lover's Anger."	P. SIMON. 12½ in. by 10 in.
1786, August 29	<i>Celadon and Celia.</i> "Love is a jest and vows are vain." Interior with table, on which is tea-urn; young man, with left hand lifted, making a vow to young woman in white dress; another man crouching under bed to left. "He thank'd her on his bended knee; Then drank a quart of milk and tea: And leaving her ador'd embrace, Hasten'd to court, to beg a place. While she, his absence to bemoan, The very moment he was gone, Call'd Thyriss from beneath the bed! Where all this time he had been hid." Prior's "To a Young Gentleman in Love."	P. SIMON. [This is probably the print sometimes catalogued with the title of "Deception," by P. Simon."] 1899, c.p. £3 15s.
1786	<i>St. Preux and Julia.</i> From Rousseau's "New Eloisa," Vol. III. p. 8. Designed and etched by Wheatley. 20 in. by 14¾ in.	R. POLLARD.

DATED ENGRAVINGS—*continued*.

Date.	Title.	Engraver.
1786	<i>The Companion.</i> Designed and etched by Wheatley. 20in. by 14 $\frac{3}{4}$ in.	R. POLLARD.
	[A third engraving inspired by the same story, "Eloisa Meditating on St. Preux's Letter," an oval, 11 $\frac{1}{2}$ in. whole length, figure in white dress seated under a tree, holding a letter, without engraver's name and date, is sometimes met with.]	
		1899, c.p. 5 guineas.
1787, March 31	<i>Rustic Lovers.</i> [? after F. Wheatley.]	No name.
	Interior with young woman in white low dress, striped under-dress, yellowish shawl, and white mob-cap with red ribbon, seated at a spinning-wheel, feeding a cat with milk; youth in blue coat leaning over chair and slyly pulling cat's tail.	
	17in. by 14in.	
	<i>Love in a Mill.</i>	
1787, June 1		J. M. DELATRE.
	Interior with two young peasants, the man pouring flour into a sack held by the woman; dog to right.	
	16 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in.	
	<i>The Discovery.</i>	
[The Companion, undated]		R. STANIER.
	Interior with two figures, mother and daughter, the former discovering and reading letter which begins "Dear Sue."	
	16 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.	
		1903-5, £25 to 28 guineas.
	<i>The Four Phials.</i>	
	From Marmontel's "Moral Tales."	
1787, June 14		W. WARD.
	12in. by 12in.	
	<i>The Samnite Marriages.</i>	
	From Marmontel's "Moral Tales."	
1787, June 14		W. WARD.
	12in. by 12in.	
		1902, c.p., the pair £34.
	<i>The Sailor's Return.</i>	
1787, June 14		W. WARD.
	20in. by 14in.	
	<i>The Soldier's Return.</i>	
1787, June 14		W. WARD.
	20in. by 14in.	
		1899, the pair, c.p., 20 guineas.
	<i>Adelaide.</i>	
1787, July 21		J. HOGG.
	Beautiful young girl under trees, in white low dress, with blue sash and slippers, straw hat bound with white ribbon, right hand on open rustic gate, left hand offering clover or grass to sheep. "As they advanced towards one of the huts, they saw a flock going that way, conducted by a shepherdess whose gait astonished them."	
	From Marmontel's Tales, "Shepherd of the Alps."	
	12 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in.	
		1908, in brown, £17 5s.
	<i>The Love-sick Maid.</i>	
1787, Nov. 15		J. DEAN.
	<i>The Marriage.</i>	
1787, Nov. 15		J. DEAN.
	[Two in "The Progress of Love" series, of which the other two were after G. Morland, "Valentine's Day" and "The Happy Family," by the same engraver, and published by him on the same day.]	
		1901, o.l.p., 8 guineas.
	<i>The Relentless Father.</i>	
[? 1787-8]		W. N. GARDINER.
	Cottage door scene, with three figures—father, in blue coat, refusing shelter to his daughter holding infant, and in pink low skirt with yellowish overdress and mob-cap; behind her a youth in brown coat, blue waistcoat and breeches, left hand round girl's waist.	
	12in. by 10in.	

DATED ENGRAVINGS—continued.

Date.	Title.	Engraver.
	<i>The Tender Father.</i>	
	Cottage interior; elderly father with long, grey hair; girl in pink skirt, white low bodice and mob-cap, weeping and holding apron up to her eyes; beside her youth kneeling, in blue coat and reddish waistcoat, and knee-breeches.	
	12in. by 10in.	1909, the pair, c.p., £3 15s.
	<i>Mrs. Wheatley.</i>	
1788, March 4	Oval lengthways, with four lines of verse.	R. STANIER.
		1903-7, c.p., 16 guineas to 21 guineas.
	<i>Benevolent Cottagers; or, Cottagers Relieving a Beggar.</i>	
1788, March 21	Scene by cottage door, with peasant woman, surrounded by three children, pouring alms into the hat of a beggar, who is seated to left.	W. NUTTER.
	17in. by 13½in.	1906, bistre, 5½ guineas.
	<i>Love.</i>	
1788	Two lovers surprised in a shed by the girl's mother, who is waving a broom in a threatening manner.	V. M. PICOT.
	9in. by 11½in.	
	<i>Interest.</i>	
1788	Interior of a bedroom, with two girls, one of whom is showing the other gifts which she has received; through the open door the mother and father are seen approaching.	V. M. PICOT.
	9in. by 11½in.	
	<i>Silvia.</i>	
1789, Jan. 1	Girl in low cut dress holding lamb which she has rescued from the water. "She was in the happy moment to rescue the little innocent from the irresistible violence of the torrent, and as she fondly hurried with it up the precipice, a smile of ineffable sensibility triumphed in her eyes."	J. HOGG.
	12in. by 12in.	
	<i>Summer (Mrs. Troward).</i>	
1789, Feb. 1	7½in. by 6in. [The model for this picture was Mrs. Wheatley's sister, Sarah Leigh, wife of Richard Troward.]	F. BARTOLOZZI.
	<i>Winter (Mrs. Wheatley).</i>	
1789, Feb. 1	[The plates of both these engravings, with the companion pair of "Spring" and "Autumn," after Westall, appear to have been in existence up to a few years since, as a firm of booksellers was offering impressions at 12s. 6d. each. The size of each plate is given as 6½in. by 4½in., and so the originals may have been cut down.]	F. BARTOLOZZI.
	7½in. by 6in.	48 guineas.
	<i>Lauretta and the Goldfinch.</i>	
1789, March 1	From Marmontel's "Moral Tales."	F. BARTOLOZZI.
	12in. by 12in.	
	<i>The Return from Market.</i>	
1789, April 21	16½in. by 13½in.	C. KNIGHT.
	<i>The Disaster.</i>	
1789, July 26	[A pendant of "The Widow's Tale," after J. R. Smith, by W. Ward; both published by J. R. Smith, King Street, Covent Garden, one on June 2nd, and the other on July 26th, 1789.]	W. WARD.
	21½in. by 20½in.	1903-5, 27 guineas to 28 guineas.

DATED ENGRAVINGS—continued.

Date.	Title.	Engraver.
1789, Aug. 1	<i>The Temptation.</i> From Sterne's "Sentimental Journey" (Vol. II.) Interior, with two figures—middle-aged man wearing grey wig, seated at a writing bureau and holding pen, looking up at a young woman in white low dress and mob-cap; she is leaning on top of desk and is holding out the small ink-pot to her companion. "The fair <i>fille-de-chambre</i> came close up to the bureau where I was looking for a card—took up first the pen I cast down, then offered to hold me the ink; she offered it so sweetly, I was going to accept it—but I durst not—I have nothing, my dear, said I, to write upon—Write it, said she, simply, upon anything—I was just going to cry out, Then I will write it, fair girl! upon thy lips." ["The Act of Charity" is the title of a print by the same engraver (? after Wheatley), sometimes sold with the above as a companion.] 11 $\frac{3}{4}$ in. by 11 $\frac{3}{4}$ in.	J. M. DELATRE. 1908, c.p., p.b.l., with large margins, £22 10s.
1789, Aug. 1	<i>Alms Giving.</i> [Apparently the companion print of "The Temptation," and published by Ann Bryer, 5 Poland Street, Soho.] 12in. circle.	J. M. DELATRE.
1789, Sept. 1	<i>The Full of the Honey-moon.</i>	R. LAURIE.
1789, Sept. 1	<i>The Wane of the Honey-moon.</i>	R. LAURIE. The pair, 1904, £22.
1789, Nov. 25	<i>The Show.</i> Group of seven children in landscape, one boy acting as showman; to right rustic cottage with birdcage. (Tuer, No. 964.)	F. BARTOLOZZI.
	<i>The Fair.</i> Group of five children outside a stall, and playing with various toys, the boy in centre with small drum; trees and cottages to right. (Tuer, No. 963.) 5 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in.	
	These are two of four pictures of child-life, engraved after Wheatley, by Bartolozzi. The others are : <i>Children Playing</i> and <i>Children at Play.</i> (Tuer, Nos. 934, 957.)	
1789	<i>The Riots in 1780.</i> The Gordon Riots, on June 7th, with the military firing on the mob at the corner of New Broad Street. 16 $\frac{3}{4}$ in. by 23 $\frac{1}{2}$ in.	JAMES HEATH. 1901, p.b.l., 10 guineas.
1790, April 9	<i>John Howard Relieving Prisoner.</i> 22 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.	JAMES HOGG.
1790	<i>Alma.</i> A folio print mentioned in a German catalogue.	J. F. BOLT.
circa 1790	<i>Van der Myn, "The Smoker."</i> (After Van der Myn) Half-length, seated, directed and facing in profile to right, right hand holding pipe to candle on table, left hand holding copy of <i>The Daily Advertiser</i> . Mezzotint, 12 $\frac{3}{4}$ in. by 9in. [Herman Van der Myn (1684-1741), portrait painter, born in Amsterdam; resided in London 1718-36 and 1741.]	F. WHEATLEY.
1791, Jan. 8	<i>The Wheelbarrow.</i> Group of five children in a landscape, boy wheeling barrow, in which one of the little girls is seated. 5 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in.	J. M. DELATRE. 1906, bistre, p.b.l., 5 $\frac{1}{2}$ guineas; c.p., £13.

DATED ENGRAVINGS—*continued.*

Date.	Title.	Engraver.
1791, June 8	<i>The Turkey-cock.</i> Group of five children in a landscape near a cart, small boy protecting the others from a turkey-cock seen to left. 5 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in. 1907, the pair in bistre, 12 $\frac{1}{2}$ guineas.	J. M. DELATRE.
1792, March 12	<i>Filial Piety.</i> Father in sick bed, child in white dress and mob-cap with pink ribbons, kneeling by bedside. 12in. by 10in.	J. EGINTON.
1792, March 12	<i>The Affectionate Daughter.</i> Two small whole-length figures in a cottage, mother seated at a spinning-wheel, daughter in light low dress, offering her money in outstretched hand. 12in. by 10in.	J. EGINTON.
[? 1792, May 5]	<i>Lindor and Clara.</i> 13 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in.	F. BONFOY.
[? 1792]	<i>The Companion.</i>	F. BONFOY.
1792, Nov. 10	<i>Setting out to the Fair.</i> 21 $\frac{3}{4}$ in. by 18in.	J. EGINTON.
1792, Nov. 10	<i>The Fairings.</i> 21 $\frac{3}{4}$ in. by 18in. 1905, c.p. the pair, 42 $\frac{1}{2}$ guineas.	J. EGINTON.
1793, Feb.	<i>Morning.</i> Group outside farm buildings; two youthful carters, one on white horse, the other leading dark horse and carrying small basket in one hand and pitchfork in the other; girl in white low dress drawing water from a rustic well. Mez., 18in. by 23 $\frac{3}{4}$ in.	J. BARNEY.
1793, Feb.	<i>Evening.</i> Group of four figures outside farm buildings; carter on horseback watering three horses in shallow pond; three women, one holding harvest rake on shoulder and small harvester's beer-barrel; a second is pouring milk from a small wooden pail into a larger one, the third woman conversing; broom and barrow, with rustic shed to left. Mez., 18in. by 23 $\frac{3}{4}$ in.	J. BARNEY.
1793, Jan.	<i>Death of Richard II.</i> 12 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.	A. SMITH.
1795, Feb. 20	<i>Alfred at the House of the Neatherd.</i>	W. BROMLEY.
1794, March 20	<i>The Schoolmistress.</i> From Shenstone's "Schoolmistress." 13 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in. 1908, c.p., £6 10s.	J. COLES.
1794, March 27	<i>Spring.</i> Whole-length of a child in a garden, holding with right arm pinafore of roses, and plucking other flowers with left hand; basket of flowers on ground. 5in. by 3 $\frac{1}{2}$ in. [This is probably an engraving of "Spring" exhibited at the Royal Academy of 1794.]	F. W. TOMKINS.
1794, April 18	<i>Morning: Cottagers going out Haymaking.</i> Mez., 20in. by 25in.	J. YEATHERD (pupil of V. Green).

DATED ENGRAVINGS—*continued.*

Date.	Title.	Engraver.
1795 [? 1794] Jan. 1	<i>The Smitten Clown.</i>	S. W. REYNOLDS.
	Rustic scene with two youthful figures in foreground; youth in long smock declaring his love to a girl in light dress, white apron, and straw hat, fastened with ribbon, holding rake; load of hay with horses in background, cottage and labourer in distance.	
	"The Little God of soft desires, Who wounds kings, lords and country squires, At Colin's heart let fly. O gen'rous maid, assuage his pain, The lad is honest, fond and plain, "Twere pity he should die."	
	Mez., 13in. by 14½in.	
	[This exceedingly scarce engraving, which is not recorded in Whitman's "S. W. Reynolds," is very rarely found other than cut close to the plate. It has been ascribed to W. Ward. Mr. F. T. Sabin has an example with the names of artist and engraver, the date and the verses above quoted. The above title may not be strictly accurate, as there is none on Mr. Sabin's impression. The date of year is indistinct.]	
1796, Jan. 1	<i>Rustic Sympathy.</i>	G. KEATING.
	Mez.	
1797, Jan. 1	<i>Rustic Benevolence.</i>	G. KEATING.
	Mez.	
	1903-5, e.p. the pair, 36 guineas to £50.	
1796, Jan. 6	<i>Watercress Girl.</i>	F. BARTOLOZZI.
	Bare-legged child, with dog, by a river.	
	10½in. by 8in.	
	1903, p.b.l., £2 10s.	
1798, May 1	<i>The Encampment at Brighton.</i>	J. MURPHY.
	Mez., 19½in. by 25½in.	
1796, May 1	<i>The Departure from Brighton.</i>	J. MURPHY.
	[There are two states of this; one with the dedication, and the other a proof with open letters without the dedication.]	
	Mez., 19½in. by 25½in.	
	1905, e.p., the pair 42 guineas; 1906, £22 10s.	
1796, Aug. 1	<i>Credulity.</i>	A. CARDON.
	Whole-length figure of young peasant girl, seated on a rustic style under a tree, looking up to right, and holding a letter in both hands, white dress, yellow bodice, straw bonnet; milk pail by tree to right.	
	11in. by 8½in.	1903, £2.
1797, Jan. 1	<i>The Itinerant Potters.</i>	J. WHESSELL.
	Group of man and woman, with donkey and paniers containing pots and pans; landscape and trees in the background; stormy sky.	
	21¾in. by 18in.	
	1905, e.p., 46 guineas.	
1802, March 25 [The Companion]	<i>The Woodman's Return.</i>	J. WHESSELL.
	Peasant man and woman carrying wood, two children and dog to right, sheep and trees behind.	
	21¾in. by 18in.	
	1905, c.p., 20 guineas.	
1799, Jan. 7	<i>Preparing for Market.</i>	R. EARLOM.
	From the original picture in the possession of B. B. Evans, in the Poultry, who published the engraving.	
	Mez., 18in. by 23¾in.	
	[“Going to Labour” is the title of a print, which we have not seen, by the same engraver, sometimes sold with the above as a companion.]	
	1907, the pair £25.	

DATED ENGRAVINGS—*continued.*

Date.	Title.	Engraver.
1799, Jan. 23	<i>Rustic Conversation.</i>	T. RICKARDS.
	Landscape with groups of trees and rustic gate in the foreground; three figures, two women, one of whom is standing and holding a rake, man seated; cows and cottage, etc. to left.	
	8in. by 10in.	
[? as above]	<i>Itinerant Tinker.</i>	A. FRESCHI.
	Cottage under trees, a tinker seated in the roadway mending kettle, two women looking on.	
	8in. by 10in.	
	(Perhaps a companion pair.)	
1800, Jan. 1	<i>Going out Milking.</i>	C. TURNER.
	Group of three figures, a young woman and two children.	
	Mez., 19in. by 16in.	
1800, Jan. 1	<i>The Return from Milking.</i>	C. TURNER.
	Three figures, the children apparently older than those in the <i>pendant</i> .	
	Mez., 19in. by 16in.	
	1903, c.p., the pair, 27 guineas; 1905, m., 10 guineas.	
	[A pair of oil paintings, 13in. by 11½in., with the above titles were in the Barrett sale referred to on p. 27, and were sold together for 100 gns.]	
1800, Jan. 15	<i>Haymakers Going Out.</i>	J. J. VAN DEN BERGHE.
	Cottage doorway with two children and young peasant woman holding rake and carrying basket of provisions.	
	12in. by 14in.	
1800, Jan. 15	<i>Cottagers Returned.</i>	J. J. VAN DEN BERGHE.
	Rustic scene at entrance of cottage, with cottager, wife and two children.	
	12in. by 14in.	
1800, May 3	<i>Rustic Hours: Morning.</i>	H. GILLBANK.
	Five figures, churning.	
1800, June 29	<i>Noon.</i>	H. GILLBANK.
	Five figures at repast in cornfield.	
1800, Sept. 29	<i>Evening.</i>	H. GILLBANK.
	Figures of labourers returning from work, and other peasants.	
1800	<i>Night.</i>	H. GILLBANK.
	Six figures in cottage interior, woman putting baby in cradle, labourer asleep with his head leaning on table.	
	Each 17½in. by 22½in.	
	1902, set of 4, c.p., 62 guineas.	
	[At least two of this series of four appear to have been again engraved by Thouvenin, published under the titles "Rustic Employment" and "The Happy Family," the latter, 15½in. by 21½in., is apparently the same as "Evening" in the above series. They realise about £3, in colours.]	
1802, Jan. 21	<i>The Basketmakers.</i>	J. BAKER.
	Two female figures in the open, one carrying bundle of willows, the other seated, in low dress, and mending basket, dog by her side.	
	13½in. by 12in.	

DATED ENGRAVINGS—continued

Date.	Title.	Engraver.
	<i>The Alpine Lovers.</i>	
1802	Mountainous scene with two lovers seated beneath tree, sheep to right, cottage to left. 13½in. by 12in. [A pair, published by Macklin, of the Poets' Gallery.]	BRANSON [? A. R. BRANSTON].
	<i>The Dipping Well in Hyde Park.</i>	
1802	Group of fine female figures bathing, children, man behind, trees and landscape. 20½in. by 25¼in. [Companion to "The Drinking Well in Hyde Park," after Spilsbury, and by the same engraver.]	GODBY.
	<i>The Return from Shooting.</i>	
1803, Jan. 1	Group of five figures, Henry, second Duke of Newcastle, and others. Stipple, 18½in. by 24¼in. 1905-6, etched, 1.p., 4 guineas to 5½ guineas. [The companion engraving to "The Return from Coursing," after W. Hamilton.] 1905, the pair, c.p., £39.	F. BARTOLOZZI.
	<i>Preparing for Market.</i>	
1803, April	Rustic house covered with climbers, trees to left, white horse partly harnessed, against which a girl is leaning and talking to driver; young mother and child on steps of entrance to cottage to right.	W. ANNIS.
	<i>Going to Market.</i>	
1803, April	Two figures in a landscape, peasant man on brown horse, young woman in blue dress, old-gold bodice and bonnet, on grey horse.	W. ANNIS.
	<i>At Market.</i>	
1803, April	Market scene in country town, church in distance, a waggon; a stall with woman holding a fowl and bargaining with man in red coat.	W. ANNIS.
	<i>Returned from Market.</i>	
1803, April	Porch doorway of same house, with old woman at a spinning-wheel and examining some material which the girl has apparently brought back from market; horse, cart, and empty baskets to left. A set of four, mez., each 20½in. by 18in. 1904, c.p., the four, 185 guineas.	W. ANNIS.
	<i>The Father's Admonition.</i>	
1803, July 1	13in. by 16¼in. [The companion print of "The Country Clergyman," after R. Westall.] 1897, in colours, £16.	L. SCHIAVONETTI.
	<i>Juvenile Reluctance.</i>	
1804, June 24	17¼in. by 21½in.	J. ALAIS.
	<i>Juvenile Opposition.</i>	
1804, June 24	17¼in. by 21½in. 1906, the pair 15 guineas	J. ALAIS.
	<i>Irish Peasantry Crossing a Brook.</i>	
1807, March 12	Landscape with cottage to left, and woman hanging out clothes, river in centre with horse and loaded dray, woman holding child, the elder child wading; drover fording; on left peasant with two cows. Mez., 18in. by 23½in.	R. EARLOM.

## 2.—UNDATED ENGRAVINGS.

Title.	Engraver.
<i>Attention.</i>	R. M. MEADOWS.
<i>Inattention.</i>	R. M. MEADOWS. 1906, c.p., the pair 19 guineas.
<i>Belinda.</i>	J. BARNEY.
<i>The Careless Servant.</i>	C. PLAYTER.
Group of two figures in an out-house; girl in low white dress baling out pigs-meat from a trough; pig drinking from a running beer-barrel; youth leaning over trough and whispering to the girl; well seen on the outside.	
12½in. by 10½in.	1897, 4 guineas.
<i>The Careless Milkmaid.</i>	J. EGINTON. 1899, 5 guineas.
<i>The Jealous Rival.</i>	J. EGINTON.
A pair of ovals.	1897, c.p., 20 guineas.
<i>Christening.</i>	MICHAEL SLOANE.
Group of nine figures around a church font, clergyman in white gown holding infant, aged clerk behind reading the christening service.	
22½in. by 17½in.	
<i>The Communion.</i>	SUNTACH.
Group of nine figures, mostly young people, kneeling and taking communion; figure in black seen leaving church.	
22½in. by 17½in.	1902-5, pair in colours, £5 10s. to £6.
<i>Calculation.</i>	[? A. CARDON.] 1908, the pair, c.p., 1908, £13 5s.
<i>Fidelity Rewarded.</i>	J. OGBORNE.
Female figure in light dress and mob-cap, seated at a well, giving water to a dog.	
8in. by 6¼in.	
<i>Fisherman Going Out.</i>	J. BARNEY.
Group of six figures (three children) in front of rustic cottage overhung with trees and by the side of river or sea, boat anchored, boy hoisting sail.	
17½in. by 21½in.	In colours, £12.
<i>The Fisherman's Return.</i>	J. BARNEY. 1908, the pair, c.p., £15 10s.
<i>Girl Reading a Letter.</i>	J. BARNEY.
Girl in low red dress and mob-cap with blue ribbon, seated on a stile, holding a letter, milk tub beside her.	
[The original drawing, 12in. by 10in., is the property of Mr. F. Sabir. A picture of the same subject is referred to on p. 24.]	
1908, in brown, margin cut to an oval, £3.	
<i>Group of Peasants.</i>	T.H.
Group of five peasants in a landscape, at foot of the gnarled trunk of an old tree, at foot of which a bare-legged woman is seated; cows to left.	
7¾in. by 9¾in.	
[An example of this engraving is to be found in Anderdon's copy of Edwards' "Anecdotes of Painters," Print Room, B.M.]	

UNDATED ENGRAVINGS—*continued.*

Title.	Engraver.
<i>Henry and Jessy.</i>	J. HOGG, aquatint by Jukes. 1905, 12 guineas.
<i>The Industrious Cottager.</i> 16½in. by 13in.	C. KNIGHT.
<i>The Rustic Lover.</i> 16½in. by 13½in.	C. KNIGHT. The pair, 1908, £8.
<i>Lady on Horseback.</i> Lady on horseback, with servant following.	G. T. STUBBS. 1908, £3 5s.
<i>Nymphs Bathing.</i> Five females, two of whom are bathing in a stream beneath trees and near waterfall, two dressing and the other dressed. 14¾in. by 19½in.	R. POLLARD, aquatint by F. Jukes.
<i>Recruiting Officer.</i> Two whole length figures in a landscape, officer in uniform offering a purse to country girl, who is in low dress and cape, broad-brimmed straw hat, holding in left arm market basket in which the head of a dead fowl is seen. 16½in. by 13¾in.	R. STANIER.
O tempt me not, sir I pray, Or wish to lead an innocent astray To ruin first; you are inclined, And then desert the injur'd maid. In virtue's path I wish to move A stranger to ungenerous love.	
<i>Rural Repose.</i> Landscape with haymakers; in the centre two women resting, one of whom is asleep; in the background two peasants are lovemaking, dog to right. Stipple, 13¼in. by 16¾in.	T. GEREMIA.
<i>Rustic Courtship.</i> Two figures of a shepherd and shepherdess seated beneath a tree, dog lying at their feet; sheep to right, cottage seen in the distance. 14in. by 11¾in. [A closely cut copy of this engraving at Christie's, 22nd March, 1909, lot 137.]	
<i>The School Door.</i> (Otherwise " <i>Tenderness Persuading Reluctance.</i> ")	G. KEATING.
<i>The Cottage Door.</i> 1901-3, c.p., the pair from 29 guineas to 36 guineas. ["The Curate of the Parish Returned from Duty," after Singleton, by T. Burke, is sometimes sold with " <i>The Cottage Door</i> " as a pair.]	G. KEATING.
<i>The Strawberry Girl.</i>	T. WATSON. 1905, £1 1s.
<i>Newly Married Couple taking Farewell of the Mother.</i>	WRIGHT.
<i>Visit to the Mother with the Grandchild.</i>	WRIGHT.

# ILLUSTRATIONS TO SHAKESPEARE.

Date.		Title.	Engraver.
1793, June 4	-	" <i>Love's Labour Lost.</i> " Act V., Sc. 2. Stipple, 10½in. by 6½in.	W. SKELTON.
1793, June 4	-	" <i>Love's Labour Lost.</i> " Act IV., Sc. 2. Stipple, 10½in. by 6½in.	J. NEAGLE.
1795, June 4	-	" <i>Much Ado About Nothing.</i> " Act III., Sc. 3. Borachio, Conrade and Watchman. Stipple, 17¼ by 23¼.	GEORGE NOBLE.
1795, June 4	-	" <i>Much Ado About Nothing.</i> " Act V., Sc. 4. Antonio, Hero, Beatrice and Ursula, masked. Stipple, 17¼in. by 23¼in.	JAMES FITTLER.
1795, Dec. 1	-	" <i>All's Well that End's Well.</i> " Act I., Sc. 3. Countess of Rousillon and Helena. Stipple, 10½in. by 6½in.	F. LEGAT.
1797, Sept. 1	-	" <i>All's Well that End's Well.</i> " The King, Helena and Lords. Stipple, 10½in. by 6½in.	L. SCHIAVONETTI.
1795, Dec. 1	-	" <i>Tempest.</i> " Act V., Sc. 1. Ferdinand and Miranda playing Chess. Stipple.	CAROLINE WATSON.
1796, Sept. 29	-	" <i>Comedy of Errors.</i> " Act I., Scene 1. The Shipwreck and Rescue. Stipple, 10½in. by 6½in.	J. NEAGLE.
1798, April 23	-	" <i>Comedy of Errors.</i> " Antipotes of Ephesus, Dromio, Countryman, &c. Stipple, 10½in. by 6½in.	J. STOW
1817, Jan. 1	-	" <i>Two Gentlemen of Verona.</i> " Act V., Sc. 4. "Ruffian, let got that rude uncivil touch." Stipple, 9¾in. by 8in. (Published by J. Murray.)	R. RHODES.
1817, Jan. 1	Pitt.	" <i>Henry IV.</i> "—Part II. Act IV., Sc. 5. "There is your crown ; And He that wears the crown immortally Long guard it yours." Stipple, 9¾in. by 8in. (Published by John Murray.)	G. NOBLE.

# ILLUSTRATIONS TO BELL'S THEATRE.

## Vignettes for "Bell's British Theatre."

Date.		Title of Subject.		Engraved by
1791, Jan. 6	-	Bickerstaff's "Love in a Village"	-	GRIGNION.
1791, April 27	-	Beaumont & Fletcher's "Rule a Wife and Have a Wife"	-	HALL.
1791, Aug. 10	-	Dryden's "Spanish Friar"	-	DELATRE.
1791, Sept. 30	-	Cibber's "Careless Husband"	-	DELATRE.
1791, Dec. 12	-	Goldsmith's "She Stoops to Conquer"	-	HALL.
1792, Jan. 7	-	Johnston's "Country Lasses"	-	HEATH.

## ILLUSTRATIONS TO GOLDSMITH'S "POEMS."

[WHEATLEY'S picture, engraved by Bartolozzi, and published with the title of "The Deserted Village," may or may not have been inspired by Goldsmith's poem; at all events, it was utilised, greatly reduced, many years afterwards, as an illustration to the edition of Goldsmith published by F. J. Du Roveray, 1800. Three of the illustrations were after Wheatley, and the rest were after W. Hamilton. The following list includes the Bartolozzi engraving of 1785. The original drawing of the first named, 14½ in. by 25 in., is the property of Mr. Herbert H. Raphael, M.P.]

### "The Deserted Village."

1785, May 1 - - - - - F. BARTOLOZZI.  
Cottage door, with trees and flowering hollyhock; in foreground, group of six figures—two men and two women, one of the latter holding infant, her right arm round neck of elder child; dog to right; in distance, donkey-cart, with two women and child; steeple and church in distance.

13¾ in. by 17¾ in.

1903, 28 guineas.

[Another issue is dated May 1st, 1795.]

### "The Deserted Village."

1800, Dec. 1 - - - - - [?] A. SMITH.  
Female figure in white low dress, seated, and in distress, on the steps of the entrance to a mansion; carriage with footman seen in distance; in illustration of the passage:

"Ah! turn thine eyes  
Where the poor houseless shiv'ring female lies."

4 in. by 3 in.

### The same.

1800, Dec. 1 - - - - - A. SMITH.  
[This is a manipulation of the Bartolozzi engraving. The father of the family is here seen to left, and is raising his hands in despair and grief. It illustrates the passage:

"Good heaven! what sorrows gloomed that parting day,  
That called them from their native walks away;  
When the poor exiles, every pleasure past,  
Hung round the bowers, and fondly looked their last."

### "The Traveller."

1800, Dec. 1 - - - - - T. MEDLAND.  
Small whole-length figure of a man seated by a river with high banks, leaning on his walking-stick; hat on ground to right; illustrating the passage:

"E'en now, where Alpine solitudes ascend,  
I sit me down, a pensive hour to spend;  
And, placed on high, above the storm's earcer,  
Look downward where an hundred realms appear."

4½ in. by 3 in.

[Anderdon suggests that this is an engraving of the picture, "Evening, from Cuninghams Poems," exhibited at the Royal Academy in 1790.]

[A pair of scenes from "The Vicar of Wakefield," c.p. proofs before letters,  
1906, 42 guineas.]

## TOPOGRAPHICAL DRAWINGS.

WHEATLEY contributed to three collections of topographical prints: (1) Thomas Milton's "Collection of Select Views from the different Seats of the Nobility and Gentry in Ireland," published in London and Dublin before 1794; (2) "*Copper-Plate Magazine*, or Monthly Cabinet of Picturesque Prints, consisting of Sublime and Interesting Views of Great Britain and Ireland," 1792-1804; and (3) S. Middiman's "Select Views in Great Britain," 1784. The re-issue of 1813 of this work contains inferior impressions of the plates. The views are all oblong quarto in form, and perfect sets of each production are now rarely met with. So far as Wheatley is concerned, his contributions range in date from 1783 to 1795, and were respectively as follows:—

### MILTON'S "COLLECTION OF SELECT VIEWS."

Date.	Title of Subject.	Engraver.
1783, July 1	Malahide Castle, Co. Dublin - - -	T. MILTON
1783, July 1	Marino, seat of the Earl of Charlemont - - -	T. MILTON
1786, March 1	Howth House - - -	T. MILTON
1786, March 1	Castle of Lismore - - -	T. MILTON
[This drawing is stated on the engraved plate to be by W. Pars, but Mr. H. M. Barnes, of 57 Kelvinside Gardens, Glasgow, has the original water-colour drawing, signed and dated by Wheatley.]		
1786, March 1	Glen Molaur - - -	T. MILTON
1786, March 1	The Salmon Leap, near Leixlip - - -	T. MILTON
[Examples of this engraving, dated July 1st 1831, are in existence. The original drawing was exhibited at the Royal Academy in 1784.]		
1793, June 1	Tarbut - - -	T. MILTON

### S. MIDDIMAN'S "SELECT VIEWS."

1785, Jan. 21	Coniston Lake - - -	S. MIDDIMAN
1785, May 25	View near Dalton - - -	S. MIDDIMAN
1785, May 25	Coniston Lake (another view) - - -	S. MIDDIMAN
1785, Dec. 12	View near Ambleside - - -	S. MIDDIMAN
1786, May 25	Windermere Lake - - -	S. MIDDIMAN
1787, Jan. 25	View near Keswick - - -	S. MIDDIMAN
1787, May 25	Windermere Lake (another view) - - -	S. MIDDIMAN
1787, July 2	View near Lancaster Sands - - -	W. ELLIS

### "COPPERPLATE MAGAZINE."

1792, April 2	St. Wolstan's, Kildare - - -	W. and J. WALKER
1792, June 1	Enniskerry - - -	W. and J. WALKER
1792, Sept. 1	Howth, seashore with boats, etc. - - -	W. and J. WALKER

[The original drawings, 6½in. by 10¼in., of the first and third of these three engravings are in the South Kensington Museum.]

Two other similar engraved drawings, Combe Bank, Kent, engraved by W. Angus, dated February 1st, 1787, and Broom, Kent, dated September 1st, 1789, are in the Print Room, British Museum, and were apparently done for some similar publication of which we do not know the title.

## ETCHINGS.

### *Gipsies.*

- 1785 Group in the open of three gipsies or peasants, and three children, one of a woman blowing at a fire with a bellows, man seated opposite, close to her another woman with two children standing; trees to right, shrubs to left.

5½in. by 8½in.

### *Seashore.*

- 1786 Seashore with beached fishing boats, two fishermen seated, one conversing with fisher-woman, who is standing and carries a fish-basket on her back; ruined tower to right.

10¼in. by 8¼in.

- 1786 Seashore with stranded fishing boat (only partly seen) to left, two peasant women, man lighting pipe, fish baskets, etc.

11in. by 9in.

[These three etchings are in the volume entitled Rowlandson's "Imitations of Modern Drawings," in the Print Room of the British Museum.]

- 1786 Gipsy encampment, with numerous figures.

7½in. by 9in.

- 1786 Fisher-folk, three figures, two men and one woman.

11in. by 9in.

- 1786 Companion, two women and one man.

11in. by 9in.

- 1787 Bacchante, whole-length female nude figure, seated under a tree.

7½in. by 6in.

## ADDENDA.

The greater portion of this book has been in type for several months, and in the interval the following engravings have come under our notice; others will doubtless come to light from time to time.

*The Storm.*

1791, Jan. 1 . . . . . - M. C. PRESTEL.

Stormy landscape with figures.  
13in. by 19in.

*The Pet Lamb, or Folding the Flock.*

1792, Nov. 1 . . . . . [J.] BARNEY.

Two young girls in a landscape, by a rustic fence, one holding lamb, the other leaning on a gate, through which a flock of sheep is passing; little child and dog to left.

11 $\frac{3}{4}$ in. by 11 $\frac{3}{4}$ in.

*The Country Girl going Reaping.*

1797, Jan. 10 . . . . . - F. BARTOLOZZI.

Whole length figure of a girl standing by a rustic stile, sickle in right hand, bucket (or small beer-keg) and dog to right.

10 $\frac{3}{4}$ in. by 8in.

*Rural Tranquillity.*

1799, Jan. 23      -      -      -      -      -      -      -      -      -      -      A. FRESCHI.

Scene with dilapidated out-house, market cart, white horse partly harnessed, bare-legged peasant woman holding jug, boy lying on the ground.

7 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.

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[The pictures marked with an asterisk are reproduced in this book.]

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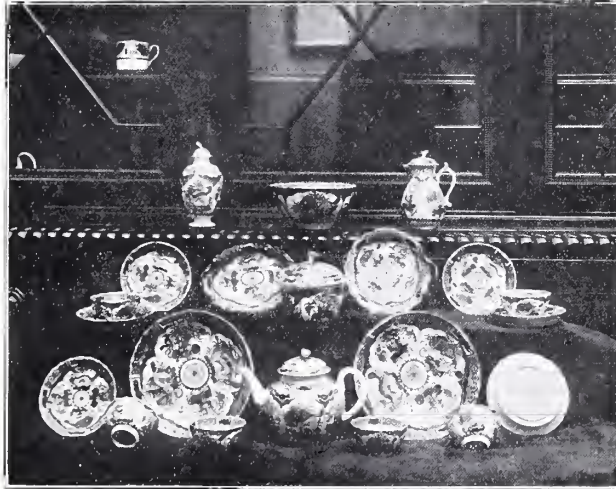
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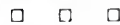


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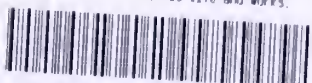
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